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MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

VOLUME III

JUNE 1920, TO MAY 1921,
Inclusive

MUSEUM WORK

Contents of Volume III

Page

NUMBER 1. JUNE, 1920

The Memorial Museum at San Francisco..Frontispiece
News from Art Museums..... 3
News from Science Museums..... 5
News from Historical Museums..... 7
The Fifteenth Annual Meeting..... 9
Report of Secretary for Year Ending April 30, 1920 16
Report of Treasurer for Year Ending April 30, 1920 20
Report of Editor for Year Ending April 30, 1920 20
Report of Committee on Cooperation..... 21
Constitution and By-Laws..... 23
Members of The American Association of Museums 26

NUMBER 2. NOVEMBER, 1920

Powder-Horns 36
News from Science Museums..... 37
Announcements: "Museum Work" and the Next Annual Meeting 40
News from Art Museums..... 41
News from Historical Museums..... 44
The Future of Museums in the Life of the People, *Paul M. Rea*..... 48
The Minnesota Historical Society and its Museum, *Solon J. Buck*.....Frontispiece
Mounting Geological Specimens with Sulphur, *Chester A. Reeds*..... 62
New England Conference of The American Association of Museums..... 65
Literature for Museums..... 66

NUMBER 3. DECEMBER, 1920

Mycological Groups .....Frontispiece
News from Art Museums..... 69
News from Science Museums..... 73
News from Historical Museums..... 76
New Groups in the Illinois State Museum, *A. R. Crook* 79
The Small Historical Museum, *Frank H. Severance* 81
Children's Work at the Metropolitan Museum of Art, *Anna C. Chandler*..... 85
Basilica or Temple, *Benjamin Ives Gilman*..... 89
Commercial Museums in American Colleges, *Ralph L. Power*..... 95
Literature for Museums..... 97

NUMBER 4. JANUARY, 1921

Persian Rug .....Frontispiece
News from Art Museums..... 101
News from Science Museums..... 104
News from Historical Museums..... 108
The Spirit of the Persian Rug Tells of the Mighty Hero, Rustem, *Anna C. Chandler*.... 110
The American Museum of Musical Art. *Alice A. Driggs* 117

Page

Some Principles of Group Construction, *Laurence V. Coleman* 121
Habitat Groups at the Fairbanks Museums, *Inez Addie Howe* 125
College Museums, *Junius Henderson*..... 127
Salaries for Museum Curators..... 129
Literature for Museums..... 130

NUMBER 5. FEBRUARY, 1921

Capitol Grounds and Historical Park, Bismark, N. D. .....Frontispiece
News from Science Museums..... 133
News from Art Museums..... 137
News from Historical Museums..... 140
A Living Outdoor Museum, *Melvin R. Gilmore*.. 144
The Selection of Pictures for Municipal Art Galleries, *Elijah Howarth*..... 154
A Museum for Children, *Charles J. Douglas*.... 158
Literature for Museums..... 162

NUMBER 6. MARCH, 1921

The Freer Gallery of Art.....Frontispiece
News from Art Museums..... 165
News from Science Museums..... 168
News from Historical Museums..... 173
The Freer Gallery of Art..... 176
The Exhibition Series of Birds and Mammals in the United States National Museum, *R. W. Shufeldt* 178
The Story 185
A City Museum—Its History and Development. *E. D. Putnam*..... 186
The Art Museum for the Community, *Eleanor A. Wade* 191
The American Association of Museums—News.. 192
Literature for Museums..... 194

NUMBERS 7-8. APRIL-MAY, 1921

Dr. Frederick J. V. Skiff.....Frontispiece
News from Science Museums..... 197
News from Art Museums..... 201
News from Historical Museums..... 206
A Museum of Fine Arts in Utopia, *Huger Elliott* 210
The Reading Public Museum and Art Gallery, *Levi W. Mengel*..... 214
Regional Commercial and Industrial Exhibits in Museums, *Ralph L. Power*..... 218
Exhibition Furniture Used by the United States Department of Agriculture, *F. Lamson-Scribner* 220
Cinema-Microscopy Invaluable in Teaching Biology, *Charles F. Herm*..... 225
Special Announcement to Museums in Connection with a Course in Visual Instruction..... 228
Cleveland Meeting 233
Literature for Museums..... 234

THE GETTY CENTER
LIBRARY

Index of Volume III

For Institutions, by name, see Museums
Accessions, of particular museums, see name under Museums
American Association of Museums, Fifteenth Annual Meeting, 9; Incorporation, 10; Constitution and By-laws, 23; Members, 26; New England Conference, 65; News, 192; meeting announcement, 233
American Federation of Arts, Eleventh Annual Meeting, 4, 41
Americanization, 206; exhibit, 73
American Museum of Musical Art, The, 117
American Museum Novitates, 199
Architecture, museum, 89
Art Centre, 103; Children's, 103
Art Museum for the Community, The, 191
Arrow Points, 200

Basilica or Temple, 89
Beatty, John W., honored, 139
Better Homes Institutes, 69
Bibliography, 66, 97, 130, 162, 194, 234
Books, collections of, 174
British Museums Association, Winchester Conference, 6; Journal, 129, 200
Buck, Solon J., *The Minnesota Historical Society and its Museum,* 57
Buildings, new, 3, 37, 43, 139, 165, 199, 201
By-Laws, American Association of Museums, 25

Chandler, Anna C., *Children's Work at the Metropolitan Museum of Art,* 85; *The Spirit of the Persian Rug . . .* etc., 110
Children's Museum, 158
Children's Work at the Metropolitan Museum of Art, 85
Cinema-Microscopy, 225
City Museum—Its History and Development, A, 186
Coleman, Laurence Vail, *Some Principles of Group Construction,* 121
Collections, of particular museum; see name under Museums
College Commercial Museums, 95
College Museums, 127
College Art Association, [illegible] 68
Commercial and Industrial Exhibits in Museums, Report [illegible]
Commercial Museums in American Colleges, 95
[illegible] Reports 21
[illegible]s, Art, 204
Constitution, American Association of Museums, 23
Cooperative membership, 74
Costume, picture collection, 78
Course, Visual Education, 229
Crook, A. R., *New Groups in the Illinois State Museum,* 79

Daggett, Frank S., obituary, 3
Douglas, Charles L., *A Museum for Children,* 158
Driggs, Alice A., *The American Museum of Musical Art,* 117
Duveneck Foundation, 70

Editor, Report of, 20
Educational Work, see School Work
Elliott, Huger, *A Museum of Fine Arts in Utopia,* 210
Evans, William T., Memorial, 102
Exhibits, Americanization, 73; foreign handicrafts, 4; industrial, 43, 138, 218; manuscripts, 76; medals, 76; for other exhibits of particular art, history and science museums, see name under Museums
Exhibitions, special, of particular museums, see name under museums
Exhibition Furniture Used by the United States Department of Agriculture, 220
Exhibition Series of Birds and Mammals in the United States National Museum, The, 178
Expedition, to Hawaii, 6, 37; to Northwest, 6, 38; to Panama, 136

Fagan, Charles Edward, obituary, 201
Fellowships, 201
Freer Gallery of Art, The, 176
Furniture, Exhibition, 220
Future of Museums in the Life of the People, The, 48

Geological specimen mount, 62
Gilman, Benjamin Ives, *Basilica or Temple,* 89
Gilmore, Melvin R., *A Living Outdoor Museum,* 144
Group Construction, Some Principles of, 121
Groups, Mycological, 79; habitat, 68, 125; heron island, 107
Groups in the Illinois State Museum, New, 79

Habitat Groups at the Fairbanks Museum, 125
Heinz Collection, 165
Henderson, Junius, *College Museums,* 127
Herm, Charles F., *Cinema-Microscopy . . .* etc., 225
Historical Museum, The Small, 81
Historical Societies, Listed by name with museums, see Museums
Hobby Clubs, 133
Howarth, Elizah, *The Selection of Pictures for Municipal Art Galleries,* 154
Howe, Inez Addie, *Habitat Groups at the Fairbanks Museum,* 125

Importations, Art, 41
Indian Fellowship League, 47
Industrial Exhibits, see Exhibits

Jordan, David Starr, birthday, 169

Labels, 185; of tile, 8
Lectures, 70, 171, 202
Literature, see Bibliography
Living Outdoor Museum, A, 144

Mengel, Levi W., *The Reading Public Museum and Art Gallery,* 214
Members, American Association of Museums, 26
Membership, cooperative, 74
Microscopy Cinema-, 225
Minnesota Historical Society and its Museums, The, 57
Minnesota War Records Commission, 76
Mounting Geological Specimens with Sulphur, 62
Murrelet, The, 134
Museum for Children, A., 158
Museum of Fine Arts in Utopia, 210
Museum Idea, The, 2
Museums, Alabama State Department of Archives and History, 172; Alaska Historical Library and Museum, 140; American Antiquarian Society, 174; American Legion, War Museum, 206; American Museum of Musical Art, 70; American Museum of Natural History, 5, 38, 169, 172, 199; University of Arizona, Museum, 173; Children's Museum of Boston, 106; Museum of Fine Arts, Boston, 4, 72, 103, 138; Boston Society of Natural History, 38, 200; Brooklyn Botanic Garden, 39; Brooklyn Museum, 102, 204; Bucks County Historical Society, Museum, 8; Buffalo Society of Natural Sciences, 37, 74, 133; Buffalo Historical Society, 208; Butler Art Institute, 42; Carnegie Museum, 165; Charleston Museum, 107; Chicago Art Institute, 69, 72, 202; Chicago Boys Club Museum, 141; Chicago Historical Society, 7, 47; Cincinnati Museum Association, 70; Cleveland Museum of Art, 137, 205; Cleveland Museum of Natural History, 73, 104, 228; Denver Academy of Applied Arts, 139; Evanston Historical Society, 175; Everhart Museum, 136; Fairbanks Museum, 125; Field Museum of Natural History, 199; Freer Gallery of Art, The, 176; Georgia Historical Society, 141; Hispanic Society of America, 138; Howard Gardiner Cushing Memorial, 167; Huntington Museum, 72; University of Illinois, Museum, 175, 198; Independence Hall, 7; Iowa State Historical Society, 206; State University of Iowa, Museum, 6; Isaac Delgado Museum of Art, 4; Los Angeles Museum of History, Science and Art, 172, 201; Memorial Museum, 3, 165; Metropolitan Museum of Art, 4, 5, 42, 70, 72, 85, 101, 138, 203; Milwaukee Public Museum, 170; Minnesota Historical Society, 57, 76; University of Minnesota, Zoological Museum, 169; Montclair Art Museum, 102, 167; Mount Vernon Ladies' Association, 77; Newark Museum, 41; Society for the Preservation of New England Antiquities, 44, 109; New Haven Colony Historical Society, 207; Newport Historical Society, 46, 209; New York Aquarium, 105; New York Botanical Garden, 199; New York Historical Society, 45, 77, 143; New York Zoological Society, 74; Oklahoma Historical Society, 44; Peabody Museum, 75; Pennsylvania Academy of Fine Arts, 70; Pennsylvania Museum and School of Industrial Art, 72; Philadelphia Commercial Museum, 105, 135; Phillips Academy, museum, 168; Phillips Memorial Art Gallery, 101, 168;

Reading Public Museum, 205, 214; Rhode Island School of Design, 139; Municipal Museum, Rochester, 186; St. Paul Institute, 139; Springfield Museum of Natural History, 171; Tennessee Historical Society, 46, 142; Toledo Museum of Art, 20, 71; U. S. National Museum, 9, 40, 173; Wadsworth Atheneum, 42, 103; Washington University State Historical Society, 45; Wisconsin Academy of Sciences, Arts and Letters, 8; Wisconsin Archaelogical Society, 46; State Historical Museum of Wisconsin, 8, 78, 208; Worcester Art Museum, 137
Museums, foreign, Bishop Museum, 201; Bishop Museum and Art Gallery, 45; Museum d'Histoire Naturelle, 135; Tasmanian Museum, 135; Zorn Museum, Sweden, 140
Museums Journal, The, 200
Mycological groups, 79

National Parks, 73
National Magazine of American History, 47
New England Conference of the American Association of Museums, 65
News, from Art Museums, 3, 41, 69, 101, 137, 165, 201; from Historical Museums, 7, 44, 76, 108, 140, 173, 206; from Science Museums, 5, 37, 73, 104, 133, 168, 197

Obituary, Frank S. Daggett, 3; Frederick J. V. Skiff, 197; Charles Edward Fagan, 201
Oceanographic Institute, 135
Offerata, 41, 74, 168
Outdoor Museum, 144

Pan-Pacific Conference, 135
Pictures, Selection of, for Municipal Art Galleries, 154
Pilgrim Tercentenary, 166
Power, Ralph L., *Commercial Museums in American Colleges*, 95; *Regional Commercial and Industrial Exhibits in Museums*, 218
Powder-Horns, 36
Presidential Address, 48
Principles of Group Construction, Some, 121
Putnam, E. D., *A City Museum -Its History and Development*, 186

Rea, P. M., *The Future of Museums in the Life of the People*, 48
Reading Public Museum and Art Gallery, The, 214
Reeds, Chaster A., *Mounting Geological Specimens with Sulphur*, 62
Reports of officers and committees, 16

Salaries for Museum Curators, 129
School Work, 137, 196
Scribner, F. Lamson, *Exhibition Furniture . . .* etc., 220
Secretary, Report of, 16
Selection of Pictures for Municipal Art Galleries, The, 154
Severance, Frank H., *The Small Historical Museum*, 81
Skiff, Frederick J. V., obituary, 197
Shufeldt, R. W., *The Exhibition Series of Birds and Mammals in the United States National Museum*, 178
Staff Changes, 6, 72, 73, 103, 104, 107, 133, 139, 170, 172, 199, 200, 205
Story, The, 185
Story-Hours, 42, 76, 110, 172
Suphur Mount, 62

Treasurer, Report of, 20

United States National Museum, The Exhibition Series of Birds and Mammals in The, 178
University of Colorado, Museum, 136

Vail, Theodore N., bequest, 71
Visual Instruction, Course in, 228

Wade, Eleanor A., *The Art Museum for the Community*, 191
Wallingford, Anniversary, 108

Yale University, Collections at, 75

Zoo, 74

MEMORIAL MUSEUM AT GOLDEN GATE PARK, SAN FRANCISCO
SOON TO BE OPENED TO THE PUBLIC

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

JUNE—1920

VOLUME III NUMBER 1

CONTENTS

THE MEMORIAL MUSEUM AT SAN FRANCISCO . . . . . *Frontispiece*

NEWS FROM ART MUSEUMS 3

NEWS FROM SCIENCE MUSEUMS 5

NEWS FROM HISTORICAL MUSEUMS 7

THE FIFTEENTH ANNUAL MEETING 9

REPORT OF SECRETARY FOR YEAR ENDING APRIL 30, 1920 16

REPORT OF TREASURER FOR YEAR ENDING APRIL 30, 1920 20

REPORT OF EDITOR FOR YEAR ENDING APRIL 30, 1920 20

REPORT OF COMMITTEE ON COÖPERATION 21

CONSTITUTION AND BY-LAWS 23

MEMBERS OF THE AMERICAN ASSOCIATION OF MUSEUMS 26

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THE MUSEUM IDEA

A museum whose sole purpose is to get and store material forfeits its right to exist in America today. It must be a live institution,—not a storehouse. It must study, exhibit, and interpret its possessions. This is the *museum idea* expressed in different ways on the occasion of the establishment of some of the leading museums of America.

The Smithsonian Institution with its National museum was founded in 1846 "for the increase and diffusion of knowledge among men." The American Museum of Natural History was founded in 1869 "for the purpose of establishing and maintaining..... a museum and library of Natural History; of encouraging and developing the study of natural science; of advancing the general knowledge of kindred subjects, and to that end of furnishing popular instruction." The Metropolitan Museum of Art was founded in 1870 "for the purpose of establishing and maintaining a museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and to that end, of furnishing popular instruction and recreation." The Brooklyn Institute of Arts and Sciences, was founded in 1824 to "promote as an object of primary importance institutions for the increase and diffusion of knowledge." The Field Museum was founded in 1893 "for the accumulation and dissemination of knowledge and the preservation and exhibition of objects illustrating art, archaeology, science, and history." The Chicago Historical Society was founded in 1856, "to institute and encourage historical inquiry, to collect and preserve the materials of history, and to spread historical information, especially with regard to the Northwestern States. The Museum of Fine Arts, Boston, was founded in 1870 for "art, industry and education."

Plainly, the *museum idea* in America is one of service to the people. Let the Museums tell this to their own people, and let the Association tell to the Nation that all museums seek to serve, to the end that love of learning and love of beauty may be diffused among men.

NEWS FROM ART MUSEUMS

THE SAN FRANCISCO MUSEUMS

Frontispiece

The Memorial Museum at Golden Gate Park, San Francisco, will shortly embark upon a new era in its history when the new buildings and tower, presented by Mr. M. H. deYoung, proprietor of the *San Francisco Chronicle*, are opened to the public.

These buildings are now completed, and in their beautiful setting, surrounded by the trees of Golden Gate Park, present a vista of architectural loveliness unsurpassed by any other museum in Western America. The exhibits, however, have yet to be installed.

The Memorial Museum was founded by Mr. deYoung, a quarter of a century ago, in the Egyptian Building of the Midwinter Fair. Almost entirely through his initiative, and at his personal expense, the institution was improved and fostered so that in time it outgrew its original home. Mr. deYoung then erected at his own expense, the addition which is now the main building of the Museum. An immense concourse of people attended its opening about eighteen months ago; and some idea of the popularity it achieved may be inferred from the fact that the number of visitors recorded during 1919 exceeded that recorded by the Smithsonian Institution or any other similar institution in America.

The new buildings comprise a wing similar to the addition to the old museum, and a central tower uniting both those buildings. They will about double the existing accommodations of the Museum; but there is already such a large surplus of paintings, sculptures, curios, antiques and other art treasures at the disposal of the Museum authorities that the new halls and galleries will be fully equipped on the opening day.

FRANK S. DAGGETT, D. SC.

To appreciate what an irreparable loss has come through the death of Dr. Frank S. Daggett, on April 4, 1920, not only to the Museum of History, Science and Art in Los Angeles of which he was the Directer, but also to the wider community whose interests he so generously and freely served, one turns naturally to the spontaneous tribute paid him by those with whom he was most closely associated. Mrs. Helen M. Hutchinson of the Museum's Department of Fine and Applied Arts, in a memorial in the Museum Bulletin, describes Dr. Daggett as "one whose ideals were of the highest and whose life was distinguished by all that constitutes the finest type of manhood. . . He manifested a rare combination of qualities seldom found in one individual:—notable scientific knowledge, a keen appreciation of art, and high executive ability." He ranked as "one of the foremost ornithologists and entomologists of the Pacific Coast. . . . To the progress of art in all its phases he gave cooperation, encouragement, and ready helpfulness. . . . The growth and development of the Museum (with which he had been officially connected for nearly nine years) is largely due to his wise judgment and to his energy. . . . The influence of this indefatigable worker and generous, kindly friend will

be keenly felt. His genial personality, his innumerable acts of kindness and helpfulness will long be remembered."

FOREIGN HANDICRAFTS SHOWN IN BOSTON

A loan exhibition of Handicrafts of the Old World was held at the Boston Museum of Fine Arts under the auspices of the National Civic Federation, the date of closing being May 15th. The display served to emphasize the distinguishing qualities, the different designs and styles, which characterize the various groups represented. This was further brought out by assigning special days to different nationalities.

NEW ORLEANS EXHIBITIONS

The Isaac Delgado Museum of Art in New Orleans, La., began the year's exhibitions last October by showing a group of twenty-one paintings by E. W. Redfield and has arranged successively exhibitions of the work of Gartano Capone, of P. L. Hohnstedt, and of the Alumni of the American Academy in Rome; a loan exhibition of paintings, etchings, and lithographs held under the auspices of the Philharmonic Society; a group of oils by Harry B. Lachman; and the nineteenth annual exhibition of the New Orleans Art Association which was on view from mid-March to mid-April and included oils, water-colors, pastels, drawings, jewelry and metal crafts, pottery and bookbinding. The last exhibition held at the Museum was that of the American Water-color Society on view from April 24th to May 23rd.

A sum of $8,000.00 received from the Eugene Lacosst estate will be used to start an endowment fund. Enlargement of the Museum's permanent collections is at present seriously hampered by the small income which the institution receives.

EXHIBITION OF SWISS ART

Announcement has been made that an exhibition of Swiss painting and sculpture will tour the United States next season, beginning its circuit at the Brooklyn Museum.

MUSEUM PROBLEMS DISCUSSED

"The Establishment of Art Museums" and "Museum Problems" were the chief subjects of discussion at the Eleventh Annual Convention of the American Federation of Arts held at the Metropolitan Museum of Art, New York, from May 19th to 21st. George W. Stevens, Director of the Toledo Art Museum, discussed "How to Establish an Art Museum." "Museums as Community Centers" was treated by George W. Eggers of the Chicago Art Institute, and "Museums and the Industrial World" by Richard F. Bach of the Metropolitan Museum. Raymond Wyer of the Worcester Museum, Harold Haven Brown of the John Herron Art Institute, John W. Beatty of Carnegie Institute, and Mrs. George W. Stevens took up in turn "Transient Exhibitions," "Building Up Permanent Collections," "Lending Collections," and "How to Reach the People (Lectures, Music, Moving Pictures, Docent Service, Advertising, Private Views, etc.)."

At four o'clock on the afternoon of the 20th Miss Anna C. Chandler demonstrated what the Metropolitan Museum is doing for children by giving a "Children's Hour." This took the form of a series of tableaux, each illustrating some story which Miss Chandler has told the children during the year. A doorway on the stage represented the line between the land of Long-ago and the Present. Through this doorway the chief characters in each story stepped forth as the children

of Today wished them back to life. Before they faded again into the dim past they told their own story while the children of Today recalled the treasures now in this great Museum which have come from the land of these Story-children:

ADDRESS THE LIBRARIAN

The Public Library of the City of Boston seeks a Chief of Department of Special Libraries, including Divisions of Fine Arts, Technology, Music and other special collections. Requirements: Executive ability, knowledge of modern languages, library or museum experience, acquaintance with foreign and American galleries. Foreign travel desirable. For additional information, address the Librarian.

NEWS FROM SCIENCE MUSEUMS

THE COMING FIFTY YEARS

Two of the largest museums in America, the American Museum of Natural History, in 1919, and the Metropolitan Museum of Art, in 1920, have completed fifty years of service, not only to the people of New York City, but to America and the whole world. It was important that these museums should appropriately celebrate their first half century of accomplishments, but even more important is the consideration of the future which President Henry F. Osborn gives to "The Coming Fifty Years" in the fifty-first annual report of the American Museum of Natural History.

Founded for educational purposes, as clearly expressed in its charter of 1869, the Museum finds itself in the first year of its second fifty sharing the drag of inadequate public support with other educational institutions. To fill its place of public service in the coming fifty years it must have more space and more means.

The American Museum building to date has cost $5,319,821.48, a low figure when compared with other educational and public buildings in the city of New York. The cost of additional sections adequate to meet the need of the next fifty years is not less than $10,000,000.00.

The Museum reaches 1,000,000 school children annually. This number will increase as the work grows. Its resources are being utilized by 780 schools and other educational institutions. Its staff of experts is unexcelled and its archives contain records and note books, together with thousands of photographs, of great explorers, while its storage vaults overflow with collections of great educational value which for want of space cannot be exhibited. Its library and publications contain vast and usable records of research and of interpretation of facts and discoveries.

Of the $647,382.95 expended for the year ending December 31, 1919, the city which benefits directly, appropriated but $200,000, less than one-third. Only by the generosity of trustees and friends has the Museum been able to keep its work going.

The problem is one of funds. Dr. Osborn advocates an educational poll tax as a means of meeting the increased cost of education which is double what it was ten years ago. Seventeen states now have such a tax. President John H. Finley, head of the entire educational system of the State of New York, has declared himself in favor of "separate tax rolls and assessments for educational purposes." This would

make for financial independence of educational boards, and would assure the citizens of an education for their children by way of a visible direct tax. Such a tax would guarantee the Museum a definite dependable income from the city which is responsible for building and maintenance.

In addition to strict economy in the expenditures of its funds, the Museum is preparing to discontinue certain branches of scientific work which can be done as well or better in other institutions. By thus discouraging duplication it hopes to strengthen the branches which are retained.

RESIGNATION OF MR. HENRY L. WARD

At the annual meeting of the Trustees of the Public Museum of the City of Milwaukee, held May 18th, Mr. Henry L. Ward, director of the Museum, presented his resignation to take effect on or before January 1, 1921, as suits his convenience.

BRITISH MUSEUMS ASSOCIATION

The thirty-first annual conference of the British Museums Association will be held at Winchester from July 5th to 8th, 1920. The suggested subjects for discussion are: (1) The Public Libraries Act of 1919 and its effect on the future policy of museums; (2) The status and remuneration of museum curators and their staffs; (3) The desirability of a diploma for museum curators and the necessary course of training.

In addition, the following papers have been promised: (1) The lighting of picture galleries and museums, illustrated by lantern views of English, Scotch, and European galleries, by Mr. S. Hurst Seager, F. R. I. B. A., Vice-President New Zealand Institute of Architecture; (2) The Selection of Pictures for Municipal Art Galleries, by Mr. E. Howarth, curator of Sheffield Public Museum; (3) Some advantages of a Central Museum Board, by Dr. F. A. Bather, F. R. S.

Members of the French Museum Association are to attend the conference as guests of the Bristol Association.

MUSEUM OF NATURAL HISTORY STATE UNIVERSITY OF IOWA

Homer R. Dill, Director of the Vertebrate Museum, is to accompany Mr. Ernest W. Brown on a fish collecting expedition to the Hawaiian Islands during the months of July and August. The specimens collected will be divided between Mr. Brown's private collection and the University Museum.

The first of September an expedition headed by Professor Dill will be sent to the Cascade Mountains in northeastern Washington and British Columbia for the purpose of studying the mountain goats in their native haunts and collecting speciments for museum exhibits. The State Museum of Washington will be represented by Mr. Clarence J. Albrecht, Curator. Other members of the party are Mr. Robert Brown, Mr. B. E. Manville and Mr. Russell Hendee. Mr. Ernest Brown, of Des Moines is assisting the undertaking by meeting a considerable part of the expense.

Miss Alice Littig, graduate of the Fine Arts Department and a student in museum training at the University, has been added to the Museum staff as artist. Her work will be the painting and coloring of casts and mounted specimens of fishes and reptiles.

NEWS FROM HISTORICAL MUSEUMS

ILLINOIS

On the occasion of the Chicago Historical Society's Annual Reception and Tea held on April 10th, a special exhibit was made of objects borrowed from the Charles F. Gunther Collection. Among the rare documents and objects shown were two pewter plates which were part of General Washington's camp dishes in the Revolutionary War, a survey and map of Mt. Vernon and the Potomac made by Washington in 1750, an autograph letter signed George Washington, beginning "United States, October 31, 1791;" and one of the rare autograph letters of Martha Washington, the famous pass given Major Andre by Benedict Arnold and letters from Nathan Hale, Major Andre and Isreal Putnam, also two stamps issued under the Stamp Act in 1765. Many other choice pieces that tell the life of the early colonists have been preserved by Mr. Gunther and among them may be found knee buckles from the Revere family, a pewter candle stick from the Schuyler family, wine cup of General Poor who fought in the Battle of Lexington, buttons from Benjamin Franklin's coat, John Hancock's pocket book and a collection of slippers including slippers made in Boston in 1776 and others of American make of later periods. The famous dispatch sent by President Lincoln to General Grant telling to press the war to a close is made more interesting by the fact that General Grant, at the request of Mr. Gunther, wrote at the bottom of it that he had received this dispatch from Lincoln April 7, 1865.

A series of thirty volumes of War Cartoons valued at more than a thousand dollars has just been presented to the Chicago Historical Society by thirty of its members. These include cartoons on every phase of the World War in all of the countries involved.

PENNSYLVANIA

Facts About the National Museum, Independence Hall Group.—Mr. Wilfred Jordan, Curator of Independence Hall, contributes valuable data relative to that venerable institution.

In addition to the great interest this group of buildings holds historically, the City of Philadelphia having "dedicated them to their fellow-countrymen of the United States as a perpetual monument to the founders of American Independence," maintaining the State House proper, Independence Hall, as nearly as possible as it was in Colonial and Revolutionary times; Congress Hall, the temporary Capitol of the United States from 1790 to 1800, as it was while the seat of National Government; Old City Hall, when restored, the first municipal building Philadelphia ever had, as it was when the temporary home of the Supreme Court of the United States, making in the whole, the finest group of buildings of this period both historically and architecturally to be found anywhere in America.

The project of permanently preserving them *began* during the Centennial in 1876, and the buildings have since been maintained by the City as a Museum and Art Gallery of American History.

To view the buildings and their collections intelligently the visitor should begin in Independence Hall, which is set aside as a National Portrait Gallery, where in the several rooms are exhibited a unique and valuable collection of paintings, crayons, pastels and sculpture.

The buildings to the right and left of the arcades facing Chestnut Street, called the Wings, were originally used by the Provincial Government, and are now maintained as museums; the one to the right, as a Colonial Museum, embraces in its exhibits the periods of discovery, explorations and permanent settlement and the activities of the Colonies, particularly the Province of Pennsylvania, up to and including the outbreak of the Revolution. The building to the left, called the Revolutionary Museum, covers in its exhibits the Revolutionary War, ending with the "Treaty of Peace" with Great Britain. Congress Hall is maintained for museum and lecture purposes, the exhibits there covering the history of the several states from the time of the Constitution up to 1800. Old City Hall building will be maintained as a museum dealing exclusively with the history of Pennsylvania and Philadelphia from early Colonial times up to the date of the consolidation of the City in 1854.

The Bucks County Historical Society at Doyleston, is working out a new method of labeling which is entirely different from the usual printed label found in museums. The labels are being cast in tile which has been given a trial and found successful. This is an idea of Dr. Mercer's who is an authority on the manufacture of pottery and tiles and it is expected to work out very well.

Recent contributions to the Society prepared by Dr. Mercer are: The Bible in Iron, Light and Fire Making, Illuminated Writing of the Pennsylvania Germans, Tools of the Nation Maker, and some individual papers taken and reprinted from the four volumes of their publications.

Dr. Henry C. Mercer is the president and curator of the Society, Horace M. Mann, assistant curator, and Warren S. Ely, librarian.

WISCONSIN

Postage Stamp Exhibit.—One of the new attractions of the State Historical Museum of Wisconsin is the opening of a special exhibit of United States and foreign postage stamps made by the Boys' and Girls' Postage Stamp Club of Madison. In this exhibit some sixty young people participated. Prizes were awarded for the best collections of United States stamps, of foreign stamps, of war issues, of revenue stamps, of precancelled stamps and of stamped covers. The judging of the exhibits was done by a committee of three members of the Wisconsin Philatelic Society. After the awards were made, short practical talks on postage stamp collecting were given by several prominent local philatelists. The exhibit was viewed by a large number of persons.

This is the third exhibit of stamps which the Museum has made for the boys and girls of the city since the first of the year and all have been equally successful.

The Wisconsin Academy of Sciences, Arts and Letters will celebrate the fiftieth anniversary of its founding at a meeting to be held at Madison during April. For this occasion the Museum will make an extensive special exhibition and there will be a gathering of representatives from many of the scientific and historical societies of the Middle West.

THE FIFTEENTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF MUSEUMS

Address of Welcome by Dr. Charles D. Walcott, Secretary, Smithsonian Institution, Washington, D. C.

We are delighted to be able to welcome you in the Natural History Building of the National Museum System, where a few months ago several thousand war workers were industriously engaged in working out one of the important problems pertaining to the welfare of the soldiers of our great Victory army.

We feel that you are coming back to your early home, for it was here some fifteen years ago that the first informal meeting was held to consider the advisability of forming an association of museums in America for the organization and development of the museum method of education.

In 1916 this well-organized and successful Association met in the National Capital for its Eleventh Annual Meeting. And today you have come back to visit us again, to witness our progress and tell us of yours during the strenuous years that have passed since the last meeting.

Every one of you is interested in your local or state institution from which you come, but as American citizens you have a common interest in the National Museum, for it belongs to you all. This institution stands not only as the keeper and home of the treasures in science and art belonging to the United States Government, but it stands, like the parent Smithsonian Institution, for the "increase and diffusion of knowledge" for the benefit of all the people. It is the desire of its staff at this time, and at all times, to be of service to you who are working on the many problems that arise from day to day in your administrative and technical work. It therefore gives me great pleasure to welcome you to the National Museum, and to express the hope that you will give us the benefit of your observation, suggestion and advice, and that you will in turn carry away with you impressions that will be of service in your respective fields of labor.

In closing, I wish to emphasize the fact that the National Museum is the museum of all the people, and that everyone connected with it wishes to make it as useful and attractive as it is humanly possible to do.

The response by President Paul M. Rea voiced the appreciation of the Association in being privileged to meet at the National Museum and for the inspiration which members always receive from meetings held at the Nation's capitol.

The reports of the secretary, the treasurer, the editor, and of the Committee on Museum Coöperation were read and by vote of the Association were accepted and ordered recorded.

The president appointed Dr. Edmund O. Hovey and Dr. Frank H. Severance an auditing committee which at a subsequent session reported that the Treasurer's accounts had been examined and found correct. The report was accepted and the committee discharged.

Mr. W. deC. Ravenel, Chairman of the Committee on Incorporation, re-

ported that the American Association of Museums had been incorporated under the laws of the District of Columbia, and that all members of the American Association of Museums in good standing had been elected members of the corporation.

President Rea then relinquished the chair to Mr. Ravenel as temporary chairman of the corporation. The following minutes of the first meeting of the incorporators were read by the temporary secretary, Mr. Frederick L. Lewton:

MINUTES OF THE FIRST MEETING OF THE INCORPORATORS OF THE AMERICAN ASSOCIATION OF MUSEUMS

Mr. W. De C. Ravenel, Dr. Leonhard Stejneger, Dr. Walter Hough and Mr. Frederick L. Lewton, constituting the incorporators of the American Association of Museums, met in the United States National Museum at 3:50 P. M., Saturday, May 15, 1920, in the office of the Administrative Assistant for the purpose of organizing the corporation.

Dr. Stejneger moved that Mr. Ravenel be elected temporary chairman of the corporation, and that Mr. Lewton be elected temporary secretary of the corporation. Motion seconded by Dr. Hough, put and carried.

Dr. Stejneger moved that the Constitution and By-Laws of the American Association of Museums, as printed in Volume XI of the Proceedings of the American Association of Museums, pages 149 to 151, inclusive, except as to the qualifications of active members, which is printed on the third page of the cover of MUSEUM WORK, for April, 1920, be adopted as the Constitution and By-Laws of this Corporation. Motion seconded and carried.

Dr. Hough moved that all members of the American Association of Museums in good standing be elected members of this corporation. Motion seconded and carried unanimously.

Mr. Lewton then moved to adjourn; motion seconded and carried. Adjourned at 4:15 P. M.

(Signed) FREDERICK L. LEWTON,
Temporary Secretary.

It was moved and seconded and adopted by unanimous vote that the present officers and councilors of the American Association of Museums be elected the officers of the American Association of Museums, Incorporated, for the terms for which they were originally elected, and that the members of the council be legally designated as Trustees of the Corporation.

The Secretary thereupon read the certificate of incorporation, and its certification thereto by the recorder of deeds of the District of Columbia, as follows:

WE, the undersigned, Citizens of the United States, a majority of whom are citizens of the District of Columbia, desiring to associate ourselves for educational and scientific purposes and to avail ourselves of the provisions of sub-chapter 3, Chapter XVIII, of the Code of Laws for the District of Columbia, do hereby certify as follows:

FIRST. The name or title by which this corporation shall be known in law is "THE AMERICAN ASSOCIATION OF MUSEUMS."

SECOND. Term for which said corporation is organized is perpetual.

THIRD. The business and objects of the corporation are the welfare of museums, to increase and diffuse knowledge of all matters relating to them, and to encourage helpful relations among museums and those interested in them.

FOURTH. The number of its trustees for the first year of its existence shall be ten.

IN WITNESS WHEREOF, we have hereunto set our respective hands and affixed our seals this tenth day of May, nineteen hundred and twenty.

W. DEC. RAVENEL, [SEAL]
LEONHARD STEJNEGER, [SEAL]
FREDERICK L. LEWTON, [SEAL]
WALTER HOUGH, [SEAL]

DISTRICT OF COLUMBIA, TO WIT:

I, James G. Traylor, Notary Public of the District of Columbia, DO HEREBY CERTIFY, that we, W. de C. Ravenel, Leonhard Stejneger, Frederick L. Lewton and Walter Hough, subscribers to, and who are personally well known to me to be the persons who executed the foregoing annexed certificate dated May 10, 1920, personally appeared before me in the District of Columbia, aforesaid and acknowledged said certificate to be their act and deed.

GIVEN under my hand and Notarial seal this tenth day of May, nineteen hundred and twenty.

JAMES G. TRAYLOR, *Notary Public,*
[NOTARIAL SEAL] District of Columbia.
My commission expires August 22, 1924.

OFFICE OF THE RECORDER OF DEEDS,
District of Columbia.

This is to Certify that the foregoing is a true and verified copy of the Certificate of Incorporation of the American Association of Museums, and of the whole of said Certificate of Incorporation, as filed in this office the tenth day of May, A. D. 1920.

In Testimony Whereof, I have hereunto set my hand and affixed the seal of this Office this eleventh day of May A. D. 1920.

[Signed] R. W. Dutton,
[seal] *Deputy Recorder of Deeds, D. C.*

The following officers were elected for the year beginning May 1, 1920: Secretary, Assistant Treasurer and Editor, Harold L. Madison; Treasurer, William P. Wilson; Assistant Secretary, Amy L. Bates; Councilors for three years, Edmund O. Hovey, Delia I. Griffin.

The following recommendations of the Council were read, and by vote of the Association were approved:

1. That the Association publish at least six numbers of MUSEUM WORK during the fiscal year 1920–21, and eight numbers if funds are available.

2. That the subscription price of MUSEUM WORK shall be two dollars a year to all subscribers, and the sale price of single copies shall be twenty-five cents to all persons.

3. That the Association hold its 1921 annual meeting at Cleveland, Ohio, in response to a most cordial invitation from Mr. Frederic Allen Whiting, director of the Cleveland Museum of Art.

Mr. Roy W. Miner, chairman of the finance committee of the council, reported that letters had been sent to the directors of thirty-three different museums asking their coöperation in financing the Association's publication. Of the museums heard from, a number pledged contributions of $50.00 each; others increased their sustaining membership payments to that amount; others pledged smaller sums; some were unable to help; but most of them were of the opinion that MUSEUM WORK should be continued. As chairman of the committee, Mr. Miner was instructed by the council to present the matter to all the sustaining members of the Association. From the members present, contributions were received amounting to $51.00.

The council recommended that the revised constitution as presented in print to all members of the Association be adopted with certain minor changes and that the same become operative upon its adoption.

This recommendation was received and the matter opened for discussion, particularly with reference to qualifications for membership in Article III, Sections 2 and 3 of the Constitution.

The thought uppermost in the discussion which followed was that the Association should adopt a policy which should be for the best interests of the cause it represents. It seemed to some that opening the membership to kindred institutions and to all persons interested in the cause of the Association might destroy the professional character of the organization and endanger it to the control of other than museum people; others expressed the belief that the Association would gain in strength and usefulness by admitting to its ranks institutions and persons having the cause of museums at heart: and that the future character of the Association would be sufficiently safeguarded with the control of election to membership vested in the council and with none but persons officially connected with museums holding office. Final action was deferred until the Wednesday morning session, May 19, when the amended constitution and by-laws as recommended by the council were read, changed in certain minor details, and adopted by unanimous vote. (See Constitution and By-laws, page 23).

The spirit of loyalty and faith in the cause of museums which pervaded the whole meeting found expression at the informal dinner on Monday night in three words, "vision, ideals, service;" the need of a clear vision of the part that the American Association of Museums should take in the growth of the museum idea in America; ideals of present and future museum standards;

and the service the Association may render the cause of museums. The address of President Paul M. Rea, to be printed in a subsequent number of MUSEUM WORK, and also as a separate for general distribution, sounded the keynote of the evening.

Miss Anna B. Gallup, Director of the Children's Museum of Brooklyn, told of the interest taken by the women of Brooklyn in the work of the Children's Museum, explaining how they are invited in groups, through mothers' clubs and other representative women's clubs, to spend an afternoon at the Museum and take tea there. In this way the mothers become acquainted with the Museum and are able to take an intelligent interest in the things that occupy the children.

Mr. Benjamin Ives Gilman, Secretary of the Museum of Fine Arts, Boston, expressed the opinion that museum curators were only at the beginning of ideal methods of presenting to the public the objects with which they are entrusted, and that they may profitably study the methods used by the moving picture house as a help toward understanding the most efficient way to draw the public. He believed the step already taken by some museums in offering music is a step in this real difficult art of exhibition; and that the art of exhibiting things is fundamental of museum ideals. Mr. Gilman believes that we must study methods of exhibition from the position of real practical results.

Dr. Charles J. Douglas, President of the Board of Trustees of the Children's Museum of Boston, felt the importance of trustees associating themselves with The American Association of Museums, characterizing trustees as *amateurs* in the museum field, to which Mr. Gilman responded that trustees were in no sense amateurs but, rather, museum administration specialists of first importance in the museum.

Mrs. Kathryn B. Graywacz, acting director of the New Jersey State Museum, at Trenton, told of the vicissitudes of that museum, which, in spite of the fact that its furniture and exhibits had been stored, and the space it had occupied in the State House had been taken for other purposes, was carrying on its educational work of loaning specimens and lecture sets of slides throughout the State.

Mr. Frederic Allen Whiting, Director, Cleveland Museum of Art, believed that "big visions lead to big deeds." The museums of the country must be inspirational institutions and must use facts so as to illuminate the lives of the world. The collections in a museum make the museum a living force in the community. Our visions must be set high enough. Every community will live up to the vision set before it. If it can be done locally it can be done nationally. Mr. Whiting supported the address of President Rea by saying that he believed the time had come when the American Association of Museums should possess a national headquarters with a paid secretary and such other assistants as might be required, and that there were men and women throughout America, vitally interested in the cause of museums, who would gladly give of their means to support a broader work of the Association based on the service it may render America as a big National Association of Museums.

Dr. Edmund Otis Hovey, of the American Museum of Natural History, spoke of "Intermuseum Coöperation." He told how the American Museum of Natural History, which from its beginning has always stood for coöperation with kindred institutions, was striving to be of the greatest help to the greatest

number of museums and to get away from the idea of a private collector who gets the best and keeps it for himself. For example, the American Museum has turned over to Ward's Natural Science Establishment a series of small models of the horse with the understanding that they shall be distributed at the lowest possible gain. Other museums may thus obtain models, such as the horse series. The American Museum loans to other museums books from its library, lantern slides, photographs, and even men, who, as specialists, may be needed for some specific work by another museum. In like manner the museum borrows from other museums. Last year, a young woman was at the museum learning to make models and casts. The museum is glad to give such training to members of staffs of other museums who show themselves adapted for the work.

Dr. W. J. Holland, Director of The Carnegie Museum, Pittsburgh, emphasized the importance of the museum movement in America being backed by men of means and of vision. He told of the establishment of the Carnegie Museum and of the faith of Mr. Carnegie in its future as a great educational institution. The American Association of Museums, Dr. Holland believed, is now doing what the educational society is doing in the field of instruction and what the library association is doing in the field of library instruction. The museum has come to stay, and although every country seat ought not to aspire to have a great institution with great treasures of art, carrying on scientific work, there should be a large increase in the number of museums. He outlined with pictorial effect the first meeting of The American Association of Museums and the enthusiasm that was shown in the movement to bring the museums of the country together; and emphasized the great educational value of a national Museum Association with all of the museums working together and with other educational organizations.

Mr. Henry R. Howland, Buffalo Society of Natural Sciences, pointed out that a museum has two obligations, first to its own people in direct service, and second to the museums of the country. He suggested as one means of closer relationship among museums that museums extend the courtesy of membership to a visiting member from another museum upon presentation of an "identification" card. He believed that this exchange of membership privilege would result in a larger vision and a fuller appreciation of what museums are doing.

Mr. Chauncey J. Hamlin, President of the Buffalo Society of Natural Sciences, told of the new *hobby* clubs of that Society. There is an astronomical hobby club, an entomological hobby club, a photographic hobby club,—in all there are eighteen hobby clubs for adults with different hobbies. Then there are clubs for children,—a boy's club, every member of which carries a brachiopod in his pocket, and a girls' club whose members have crinoids for pocket pieces. The Society has moving picture films and over 300 lecture sets of lantern slides which it loans to homes, clubs, churches, lodges and factories. Projection lanterns are also loaned. This is all free service with a record of loans showing an increase from 4800 in December, 1919, to 27,000 in March, 1920.

Mr. Langdon Warner, Director of the Pennsylvania Museum, told of two museums he saw in Russia; one had served a pitiful handful of students for a fortress against the attacks of bolshevikes, the other had been built in a little Siberian village by the only edu-

cated man there for his people to whom he was devoting his life. The story told by Mr. Warner was inspiring but pathetic, picturing as it did an heroic devotion to high ideals at great personal sacrifice.

Dr. W. P. Wilson of the Philadelphia Museums, urged that the American Association of Museums take upon itself the duty of carrying out the policies outlined in the address of President Paul M. Rea, and pointed out the importance of having trustees of museums present at our meetings where they would come into close touch with the problems of the museum worker.

Mr. Roy W. Miner, of the American Museum of Natural History strongly emphasized the importance of "keeping inspired" with reference to the work and purpose of the American Association of Museums. He called special attention to the significance and necessity of strongly supporting the publication of the Association.

The evening closed after the adoption of the following resolution:

"Resolved: That it is the sentiment of those persons present at this meeting that it is desirable, if funds can be raised for the purpose, to establish a national headquarters for the American Association of Museums, with a paid secretary, looking to a larger service in the interest of the Museums of America."

Other sessions of the Association were devoted to papers and discussion which will be printed in subsequent issues of MUSEUM WORK. Of especial interest was the inspection of the new Freer Art Building, on the Smithsonian grounds, under the leadership of Mr. W. deC. Ravenel, on Tuesday afternoon, May eighteenth; also the opportunity offered through the courtesy of the United States National Museum and the Library of Congress to inspect their workshops and laboratories.

The Fifteenth Annual Meeting of the Association closed with a session at Great Falls of the Potomac on Wednesday evening, May 19.

RESOLUTIONS ADOPTED BY THE ASSOCIATION

1. *Resolved*, that the American Association of Museums in annual meeting assembled endorses the plan for the establishment of the American Museum and Temple of Music as presented by its founder, Miss Alice A. Driggs.

2. *Resolved*, that the American Association of Museums approve the action of the council in sending the following telegram:

"MR. ROBERT W. DEFOREST, *President, Metropolitan Museum of Art*, New York City.

"The American Association of Museums in annual meeting assembled sends greetings and congratulations to the Metropolitan Museum of Art on this its fiftieth anniversary.

HAROLD L. MADISON,
Secretary.

3. *Resolved*, that the corporate seal of the Association shall be circular, approximately two inches in diameter, bearing around its periphery the words, "The American Association of Museums" and in the center the words and figures, "Seal" and "Founded 1906."

Be it further Resolved, that the Secretary shall have the custody of the corporate seal and shall be responsible to the Association for its safe keeping and proper use.

4. WHEREAS, The American Association of Museums, on the occasion of its Fifteenth Annual Meeting, has been the recipient of hospitalities in the city of Washington that have made the meet-

ing noteworthy in its annals, therefore, be it

Resolved, that the thanks and appreciation of the Association be extended to the Smithsonian Institution; to the Library of Congress; to the United States National Museum for the use of its auditorium and lecture room, and to the officials and members of the staffs of these institutions for their many courtesies—particularly to Mr. W. deC. Ravenel, administrative assistant in charge of the United States National Museum, and to Mr. Frederick L. Lewton, curator Division of Textiles, U. S. National Museum, for their unflagging efforts to make the meeting a success; and to the Washington Committee consisting of Mr. Frederick L. Lewton, Chairman, Dr. Walter Hough, Dr. C. E. Resser, Mr. Austin H. Clark and Dr. Arthur Hollick for the work it has done in planning and carrying out the many details of the program.

REGISTERED AT THE WASHINGTON MEETING

Bates, Amy L., Park Museum, Providence, R. I.
Beers, Harry F., American Museum of Natural History, New York City.
Blake, Mrs. Katherine Brown, Erie Public Museum, Erie, Pa.
Bryant, William L., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Bryarly, Katherine Lee, Washington, D. C.
Burroughs, Clyde H., Detroit Institute of Arts, Detroit, Mich.
Butler, Edith Priscilla, Smith College, Northampton, Mass.
Chandler, Anna C., Metropolitan Museum of Art, New York City.
Chandler, F. W., Framingham, Mass.
Clark, Austin Hobart, United States National Museum, Washington, D. C.
Coggeshall, L. S., Carnegie Museum, Pittsburgh, Pa.
Coleman, Laurence V., American Museum of Natural History, New York City.
Crook, A. R., Illinois State Museum, Springfield, Ill.
Crook, Elinor, Springfield, Ill.
Cummings, Carlos E., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Datz, H. R., Library Bureau, Chicago, Ill.
Davis, Catherine, 324 N. Blakely Street, Dunmore, Pa.
Davis, Jennie E., 324 N. Blakely Street, Dunmore, Pa.
Davis, Mrs. R. N., 324 N. Blakely St., Dunmore, Pa.
Davis, R N., Everhart Museum, Scranton, Pa.
Davol, Ralph, Bristol County Academy of Sciences, Taunton, Mass.
Douglas, Charles J., Dorchester, Mass.
Driggs, Alice A., 279 Washington Avenue, Brooklyn, N. Y.
Elliott, Huger, Museum of Fine Arts, Boston, Mass.
Fisher, William L., Philadelphia Commercial Museum, Philadelphia, Pa.
Gallup, Anna Billings, Children's Museum, Brooklyn, N. Y.
Gidley, J. W., United States National Museum, Washington, D. C.
Gillmore, Gertrude A., Detroit Institute of Arts, Detroit, Mich.
Gilman, Benjamin Ives, Museum of Fine Arts, Boston, Mass.
Gilmore, Melvin R., State Historical Society of North Dakota, Bismark, N. D.
Glenk, Robert, Louisiana State Museum, New Orleans, La.
Goll, George P., Commercial Museum, Philadelphia, Pa.
Graywacz, Mrs. Kathryn B., New Jersey State Museum, Trenton, N. J.
Griffin, Delia Isabel, Children's Museum of Boston, Jamaica Plain, Mass.
Hamlin, Chauncey J., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Hatfield, Charles F., 507 Commercial Bldg., St. Louis, Mo.
Herm, Charles F., Harrison, N. Y.
Hewett, Edgar L., New Mexico State Museum, Santa Fe, N. M.
Holland, W. J., Carnegie Museum, Pittsburgh, Pa.
Hollick Mrs. Arthur, United States National Museum, Washington, D. C.
Hollick, Arthur, United States Geological Survey, Washington, D. C.
Holmes, William H., United States National Museum, Washington, D. C.
Hough, Walter, United States National Museum, Washington, D. C.
Hovey, Edmund Otis, American Museum of Natural History, New York City.
Hovey Dell Rogers, (Mrs. Edmund Otis) New York City
Howe, Inez Addie, Fairbanks Museum of Natural Science, St. Johnsbury, Vt.
Howland, Henry R., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Hughes, David Charles, Carnegie Museum, Pittsburgh, Pa.
Kendall, Alice W., Newark Museum Association, Newark, N. J.
Lambrecht, Mrs. F. H., Paris, France.
Lamson-Scribner, Frank, United States Dept. of Agriculture, Washington, D. C.

Lewton, Frederic L., United States National Museum, Washington, D. C.
McIlvaine, Caroline M., Chicago Historical Society, Chicago, Ill.
MacLean, J. Arthur, Cleveland Museum of Art, Cleveland, Ohio.
Madison, Harold L., Park Museum, Providence, R. I.
Mengel, Levi W., Reading Public Museum, Reading, Pa.
Mills, William C., Ohio State Archaeological and Historical Society, Columbus, Ohio.
Miner, Roy Waldo, American Museum of Natural History, New York City.
Olmsted, Helen A., United States National Museum, Washington, D. C.
Pollard, Agnes L., Public Museum, Staten Island, N. Y.
Putnam, Mrs. Edward D., Rochester, N. Y.
Putnam, Edward D., Municipal Museum, Rochester, N. Y.
Rathbun, Mary J., United States National Museum, Washington, D. C.
Ravenel, W. deC., United States National Museum, Washington, D. C.
Rea, Paul M., Charleston Museum, Charleston, S. C.
Sargent, Herbert E., Kent Scientific Museum, Grand Rapids, Mich.
Severance, Frank H., Buffalo Historical Society, Buffalo, N. Y.
Shufeldt, Mrs. R. W., Washington, D. C.
Shufeldt, Robert Wilson, 3356 18th Street, Washington, D. C.
Silvester, Charles F., Army Medical Museum, Washington, D. C.
Stejneger, Leonhard, United States National Museum, Washington, D. C.
Taylor, Walter P., United States Dept. of Agriculture, Washington, D. C.
Thompson, Crystal, Amherst College, Amherst, Mass.
Toothaker, Mrs. Charles R., Philadelphia, Pa.
Toothaker, Charles R., Commercial Museum, Philadelphia, Pa.
Tucker, Margaret, Cambridge Museum for Children, Cambridge, Mass.
Turner, Miss M. S., Municipal Museum, Rochester, N. Y.
Wade, Eleanor A., Springfield Art Museum, Springfield, Mass.
Walcott, Charles D., Smithsonian Institution, Washington, D. C.
Warner, Langdon, Pennsylvania Museum, Fairmount Park, Philadelphia, Pa.
Way, Hettie E., 1617 Beverly Road, Brooklyn, N. Y.
Whiting, Frederic Allen, Cleveland Museum of Art, Cleveland, Ohio.
Wilson, William Powell, Commercial Museum, Philadelphia, Pa.

REPORT OF THE SECRETARY OF THE AMERICAN ASSOCIATION OF MUSEUMS

For the Year Ending April 30, 1920

The Secretary herewith submits to the Association the following report for the year ending April 30, 1920.

The membership of The American Association of Museums on April 30, 1920, comprised

Patrons	1
Sustaining members	76
Active members	278
Life members	25
Associate members	33
	— 413

Of these, 5 sustaining members; 57 active members; 13 life members; and 2 associate members were enrolled for the year beginning May 1, 1919, as follows:

Sustaining

Boston University Commercial Museum, 525 Boylston, St., Boston, Mass.
Butler Art Institute, Youngstown, Ohio.
Children's Museum, Brooklyn Institute of Arts and Sciences, Bedford Park, Brooklyn, N. Y.
Denver Art Association, Denver, Colorado.
Kent Scientific Museum, Grand Rapids, Mich.

Active

Katharine C. Ahern, Teacher at Loomis Institute, Windsor, Conn.
Mrs. Edythe Andrews, Curator, Children's Art Centre, Boston, Mass.
C. Louise Avery, Assistant, Metropolitan Museum of Art, N. Y. City.
Mrs. Charles Baird, Member Detroit Museum of Art, 173 Parker Ave., Detroit, Mich.
George W. Barton, Trustee Children's Museum of Boston, Mass.
Amy L. Bates, Secretary to the Curator, Park Museum, Providence, R. I.
William Sturgis Bigelow, Trustee, Boston Museum of Fine Arts.
Mrs. Katharine Brown Blake, Curator, Erie Public Museum, Erie, Pa.
Lansing B. Bloom, Assistant Director, School of American Research, Museum of New Mexico, Santa Fe, New Mex.
Ralph H. Booth, President, Detroit Institute of Arts, Detroit, Mich.
Mrs. Adelyn Dohme Breeskin, Chestnutwood, Roland Park, Baltimore, Md.
Daniel O. Brewster, Curator, Massachusetts Normal Art School, Boston, Mass.

Edith Priscilla Butler, Curator, Dept. of Zoology, Smith College, Northampton, Mass.
Joseph G. Butler, Jr., Donor of the Butler Art Institute, Youngstown, Ohio.
Frank Scott Clark, Trustee Detroit Institute of Arts, Detroit, Mich.
Laurence V. Coleman, Chief, Dept. of Preparation, American Museum of Natural History, N. Y. City.
T. Louis Comparette, Mint of the United States at Philadelphia, Pa.
Marion B. Cook, Curator, State Museum, Washington's Headquarters, Newburgh, N.Y.
Bessie D. Davis, in charge of Lending Collections, Metropolitan Museum of Art, New York City.
Mr. M. H. deYoung, Patron and Donor, Memorial Museum, Golden Gate Park, San Francisco, Cal. (1919 California St.)
Charles J. Douglas, Trustee Children's Museum of Boston, 321 Centre St., Dorchester, Mass.
Alice A. Driggs, 279 Washington Ave., Brooklyn, N. Y. Founder the American Museum and Temple of Music, N. Y.
Fred L. Fitzpatrick, Assistant, Museum of Natural History, Iowa City, Iowa.
George R. Fox, Director, The Edward K. Warren Foundation, Chamberlain Memorial Museum, Three Oaks, Mich.
C. Stuart Gager, Director, Brooklyn Botanic Garden, Brooklyn, N. Y.
Gertrude Gillmore, Curator, Children's Museum of Detroit Institute of Arts, Detroit, Mich.
David Gray, Trustee, Detroit Institute of Arts, Address, Founder's Society, Santa Barbara, Cal.
Edward B. Green, Vice-President. Buffalo Fine Arts Academy and Chairman of it Art School Committee, Niagara Sq., Buffalo, N.Y.
Edward R. Greig, Secretary and Curator, The Art Museum of Toronto, Toronto, Ont., Canada.
Julius H. Haass, Annual Member of Detroit Institute of Arts, 484 E. Grand Blvd., Detroit, Mich.
Mrs. August Helbig, Annual Member Detroit Institute of Arts, Detroit, Mich. (Lenox Apts., Detroit, Mich.)
Russell Hendee, Assistant, State University of Iowa, Iowa City, Iowa.
Celia H. Hersey, Museum Assistant and Docent, R. I. School of Design, Providence, R. I.
Thomas A. James, Curator, Maine State Museum, Augusta, Maine.
Dean M. Jenkins, Trustee, Detroit Institute of Arts, Detroit, Mich.
Albert Kahn, Arts Commissioner, Detroit Institute of Arts,(62 Rowena St..Detroit,Mich.)
Francis S. Kershaw, Keeper Dept. Chinese and Japanese Art, Boston Museum of Fine Arts.
Alice E. Kingsbury, Chairman Museum Committee of Mattatuck Historical Society Waterbury, Ct. (83 Prospect St., Waterbury)
Herbert Lang, Assistant Curator of Mammalogy, American Museum of Natural History, New York.
Katharine G. McLean, Teacher, Hartford High School, (53 Inlay St., Hartford, Ct.)
Amelia Meissner, Curator, Educational Museum, St. Louis Public Schools. (18th and Carrol Sts., St. Louis, Mo.)
Elisabeth F. Millet, Work with Soldiers and Sailors, Museum of Fine Arts, Boston. (146 Brattle St., Cambridge, Mass.)
Margaret S. Oliphant, Assistant, New Jersey State Museum, Trenton, N. J.
James Parmelee, Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio.
Charles E. Penez, Curator, Memorial Museum, Golden Gate Park, San Francisco, Cal.
Ralph L. Power, Curator, Boston University Commercial Museum, (525 Boylston St., Boston.)
John H. Sage, Honorary Curator Ornithology of Wadsworth Athenaeum, Hartford, Conn. (Address, Portland, Conn.)
Orie W. Sherer, Instructor in Design and Interior Decoration, Connecticut College New London, Conn.
Ella I. Simons, Worcester Art Museum, Worcester, Mass.
Milton P. Skinner, National Park Service Museum, Yellowstone National Park, Wyoming. (In charge of establishing the Museum.)
Huron H. Smith, Curator of Botany, Field Museum of Natural History, Chicago, Ill.
Marjorie W. Stone, Assistant to Curator, Park Museum, Providence, R. I.
Charles F. Thwing, Western Reserve University, Cleveland, Ohio. Member Advisory Council, Cleveland Museum of Art.
Margaret Tucker, Curator, Cambridge Museum for Children, Cambridge, Mass.
Frances E. Turner, Assistant in Charge of Photographs, Museum of Fine Arts, Boston, Mass.
Langdon Warner, Director, the Pennsylvania Museum, Fairmount Park, Philadelphia, Pa.
George B. Zug, in Charge of Art Collection, Dartmouth College, Hanover, N. H.

Life Members

Mrs. Florence Paull Berger, General Curator of Wadsworth Athenaeum, Hartford, Conn.
Charles F. Brush, Member Advisory Council, Cleveland Museum of Art. (431 The Arcade, Cleveland, Ohio.)
F. E. Drury, Member Advisory Council, Cleveland Museum of Art. (8615 Euclid Ave., Cleveland, Ohio.)
Anna B. Gallup, Curator, Children's Museum, Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.
Edmund Otis Hovey, Curator, Dept. Geology and Invertebrate Paleontology, American Museum of Natural History, N. Y.
Samuel Mather, Member Board of Trustees, Cleveland Museum of Art. (2605 Euclid Ave., Cleveland, Ohio.)
Edward A. Merritt, Member Advisory Council Cleveland Museum of Art, Cleveland, Ohio. (M. H. M. Farm, Concord, Mass.)
Frances Morris, Curator, Dept. of Decorative Arts, Metropolitan Museum of Art.
Francis F. Prentiss, Member Advisory Council, Cleveland Museum of Art. (816 Williamson Bldg., also 3505 Mayfield Road, Cleveland, Ohio.)

John L. Severance, Trustee Cleveland Museum of Art. (480 The Arcade, Cleveland, Ohio.)
Mrs. Sarah Gore Flint Townsend, Advisor to Textile Dept., Museum of Fine Arts, Boston. (89 Pinckney St., Boston.)
Mr. J. H. Wade, Trustee Cleveland Museum of Art, Cleveland, Ohio. (Wade Bldg.)
Worcester R. Warner, Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio.

Associate Members

Margaret P. Birch, Docent, Children's Museum of Boston, Jamaica Plain, Mass.
Hattie R. Huntley, General Assistant, Children's Museum of Boston, Jamaica Plain, Mass.

The Association has lost by death during the fiscal year 1919–20, one member, Dr. Julius Friedrich Sachse, on November 14, 1919, librarian and curator of the Grand Lodge of Pennsylvania F. and A. M. since 1906. Dr. Sachse who was seventy-seven years old, was a noted writer on Masonic and historical subjects, and had been a member of The American Association of Museums since 1913.

Resignations have been received from two sustaining members; nineteen active members, and four associate members.

Five Active members have changed to Active members for Life; two Associate members have changed to Active membership; and four Active members have changed to Associate members.

There have been dropped from the rolls on account of non-payment of dues, fourteen Active members, and two Associate members.

By vote of the Association at the annual meeting held at Philadelphia in May, 1919, the Council was authorized to take the necessary steps to incorporate the Association. Under the direction of the Council, the President of the Association subsequently appointed a committee consisting of Mr. W. deC. Ravenel, Chairman, Dr. Leonard Stejneger, Dr. Walter Hough, Mr. Frederick L. Lewton, and Mr. Paul M. Rea, with authority to take necessary action to incorporate The American Association of Museums. The report of the committee will be presented at this meeting.

As a temporary means of meeting the increased cost of financing the Association, it was voted at our last meeting to ask each active and associate member to add $1.00; and each sustaining member to add $2.00 to the annual dues for the year 1919–20 pending the perfection of a plan which the Council had under consideration for permanently increasing the income of the Association. The temporary plan was carried out and met with generous cooperation on the part of the members of the Association.

The plan of the committee covering the matter is embodied in recommendations to be presented at this meeting.

The report of the Committee on Museum Coöperation presented at the last annual meeting, consisting of an account of the conference of the museums of New England emphasized the desirability of continuing this experiment, and the Association authorized the president to appoint a committee for the year just closed. The committee consists of Miss Delia I. Griffin, Chairman; Harlan H. Ballard and Mrs. Florence V. Paul Berger, representing New England; Henry L. Ward and Frederic A Whiting, representing the Middle West; Dr. Barton W. Evermann, representing the Pacific Coast; and Robert W. Glenk, representing the Gulf State and the President ex officio.

A New England Conference was held at Hartford, Connecticut, on January 9, 1920; and at a meeting held June 20, 1919, at Pasadena, California, steps were taken to form a Pacific Coast Section. The report of the Committee on Coöperation will embody these matters.

During the past year a Committee of the Council has revised the Constitution of the Association and under the direction of the Council, printed copies of a proposed revised constitution and by-laws, were mailed to each member on May 1, 1920.

It has gradually become apparent that there is need of conducting our annual meetings with certain considerations in mind: First, that all sessions be held in the same building and so far as possible in the same hall; Second, that the length of papers be limited, the speaker to be notified of the approaching end of the time limit by the presiding officer; Third, that more time be set aside for informal discussion of papers and for round-tables on topics of general interest; and Fourth, that more time be allowed for inspection of exhibits and workrooms of museums in the city in which the Association convenes. The Program for this 1920 meeting has been planned with these ideas in mind, and members have been urged to make a special effort to conform to them. Members are invited to make helpful suggestions for further improvements.

There has been a growing sentiment in the past few years that the trustees of museums should take a more active interest in the affairs of this Association in the belief that mutual consideration of museum problems on the part of the trustees and members of museum staffs will make for greater usefulness of the Association and will lead to a better understanding between the governing bodies of museums and their staffs. That the trustees are coming to realize this is evidenced by the fact that the Association is able to report at this time an appreciable number of new members both in the active class and in the life membership class from among the trustees of museums. Through the directors of several museums, the interest of these trustees was invited, and the response has been most gratifying.

While the secretary is continually asking members, through the channel of routine correspondence, and many times directly, to propose new names for membership, it is only occasionally that any response is made to such a request. If the members would invite their colleagues to become members, they would find many times that they were only awaiting such an invitation and are anxious to become affiliated with the Association. The Secretary in his official capacity cannot go after these museum people who are unknown to him and tell them about the Association. It is up to the members of this Association to do this, and no opportunity should be lost to invite your co-workers to membership in this Association. There is no reason why, with a little individual enthusiasm and work on the part of our members, we should not double the membership during the coming year.

The Secretary would like to call to the attention of members the importance of prompt replies to communications from the Secretary's office. Considerable embarrassment has been experienced during the past year because of this inattention to letters requiring a prompt reply. It would add greatly to the efficiency and economy in conducting the Secretary's office if this will be borne in mind by the members.

Many inquiries regarding museum methods and other matters have been received during the past year. Replies have been made to these inquiries embodying references to authorities on various matters and to the records of this Association covering the question presented.

The Secretary has coöperated with

the United States Bureau of Education in the compilation of its Educational Directory for 1920 and is greatly indebted to certain members of this Association for their great help in checking up data in their respective localities, and bringing it down to date.

Respectfully submitted,
HAROLD L. MADISON, *Secretary.*

REPORT OF THE TREASURER OF THE AMERICAN ASSOCIATION OF MUSEUMS
FOR THE YEAR ENDING APRIL 30, 1920

Balance on hand, May 1, 1919		$ 38.67
RECEIPTS		
Sustaining memberships	$ 985.36	
Active memberships	1039.25	
Associate memberships, including nine temporary memberships	58.00	
Subscriptions to MUSEUM WORK Vols. I and II	104.05	
Sales of past Proceedings and separate copies of MUSEUM WORK	127.08	
Pledges and other contributions	137.00	
Payments received to offset expenditures for cuts, half-tones, reprints, etc	149.53	
Interest at bank	8.00	
Monies received for Endowment Fund, and transferred to that account	33.00	
Refund	1.00	2642.27
Total Receipts		$2680.94

EXPENDITURES		
Expenses of 1919 Annual Convention:		
Traveling, etc.	$133.50	
Reporting meeting	75.90	
Programs and buttons	19.25	
New England Conference: April 4, 1919, $10.04 Jan. 9, 1920, 9.75	19.79	
Petty cash, including postage, expressage, and general small expenditures	100.39	
Office supplies, stationery, stencils, etc.	54.69	
Publication of MUSEUM WORK. Of this amount $149.53 is covered in credits for reprints, half-tones, authors' alterations, etc., making average cost to the Association per issue of $145.25.	1311.56	
Salaries	802.00	
Refunds and transfers: This amount includes $3 refund; also transfer of $33 to Endowment Fund; also $40 to Endowment Fund paid in during the fiscal year of 1918–19 pending establishment of the fund	76.00	
Total expenditures		$2593.08
General funds,— Balance on hand, May 1, 1920		$ 87.86

ENDOWMENT FUND OF THE AMERICAN ASSOCIATION OF MUSEUMS
YEAR ENDING APRIL 30, 1920

RECEIPTS		
13 Life Membership fees at $30 each	$390.00	
Gift of $10	10.00	
Interest	2.80	
Balance in Savings Dept. of Mechanics National Bank, May 1, 1920		$402.80

Examined and found correct.
E. O. HOVEY,
FRANK H. SEVERANCE,
17 May, 1920. *Auditing Committee.*

REPORT OF THE EDITOR
FOR THE YEAR ENDING APRIL 30, 1920

Eight numbers of MUSEUM WORK, including the Proceedings of the American Association of Museums, have been published during the past year at an approximate cost of $1162.03, an average of $145.25 for each number.

For frontispieces and insets the Association is indebted to the American Museum of Natural History; the Metropolitan Museum of Art; the Califor-

nia Academy of Sciences; Dr. Francis S. Benenati; Museum of Fine Arts, Boston; *The American Magazine of Art*; *The Architectural Record*; the New York Botanical Garden; Brooklyn Museum; Field Museum and Rhode Island Historical Society.

For contributed articles, the Association is indebted to Mr. Albert C. Bates, Secretary and Librarian, Connecticut Historical Society; Mr. Horace Bushnell Cheney of Cheney Brothers, Silk Manufacturers; Mr. Peter A. Mortenson, Superintendent of Schools, Chicago; Mr. Lionel Moses, Art Director, Gorham Manufacturing Company, Providence; and Dr. R. W. Shufeldt, of Washington, D. C.

To Mr. W. deC. Ravenel of the United States National Museum, and Mr. F. Weitenkampf of the New York Public Library, the Association is indebted for montly lists of bibliography of museum literature.

The activities of 117 different museums and kindred institutions have been reported in the news columns during the year; and the publication has, at the end of its second year, fifty-four paid subscribers.

In November, 1919, a Title Page and Index to Volume I of MUSEUM WORK was issued.

The prompt issuance of each number of MUSEUM WORK has been hampered by labor conditions among printers.

The editor is deeply grateful to those members of the Association who have been prompt in the transmission of their papers for publication, and would call attention to the fact that if manuscript of all papers read at the annual meetings is in the hands of the editor at the beginning of the fiscal year, much unnecessary labor and expense may be avoided in planning and editing the publication.

The Editor of MUSEUM WORK wishes to express his sincere thanks to the many members who have coöperated with him in his work by suggestion, criticism or otherwise; and he desires especially to record his deep appreciation of the most helpful work of the Associate Editors, Miss C. Louise Avery, Miss Caroline M. McIlvane, and Dr. Edmund Otis Hovey.

Respectfully submitted,

Harold L. MADISON, *Editor*.

REPORT OF COMMITTEE ON MUSEUM COÖPERATION

The Committee on Museum Coöperation was divided into four sections—New England, Middle West, Southern and Pacific Coast. No meetings were held by either the Southern or Middle West groups. Mr. Glenk reports that his letters to the few museums in his section were not answered. Mr. Ward and Mr. Whiting summed up the situation in their vicinity so logically that I quote from a letter of the latter, with which Mr. Ward fully concurred:

"Theoretically I believe thoroughly in the idea of the local museums getting together, but the problem of covering so extended a section as the Middle West in one conference seems to me somewhat difficult and quite a different problem from that involved in the New England Conference.

"I do not know whether others feel as I do about it and I do not wish to be discouraging; but as I look at it now, I rather have the feeling that it would be much wiser to hold conferences of more restricted areas of for instance, the district including western Pennsylvania, New York, Ohio and Indiana, another being arranged possibly for Chicago, Wisconsin, Minnesota, and Iowa Territory.

"For a conference covering a larger territory, I should be very much interested to have the experiment tried and if possible would be present myself or have someone from the Museum come if work could be arranged.

"But really I feel that such a conference, particularly if held this year, when most museums are undermanned and the H. C. L. is ever present with us, would hardly be worth the candle; because I would anticipate a very poor representation of the smaller museums."

Dr. Evermann of San Francisco writes:

"I called a meeting of the people uf this coast in connection with the meeting of the Pacific Division of the American Association for the Advancement of Science at Pasadena last June. There were present: Barton W. Evermann, San Francisco; Frank Stephens and Mrs. Kate Stephens, San Diego; C. E. Penez, San Francisco; J. A. Comstock, Los Angeles; P. S. Barnhart, La Jolla; T. I. Storer, Berkeley; W. D. Smith, Eugene, Ore.; F. S. Daggett, Los Angeles; O. H. Reinholt, San Diego; J. E. Kirkwood, Missoula, Mont.; G. L. Fleming, San Diego. We had a very interesting and satisfactory conference and decided to organize as a Pacific Coast Section.

"W. D. Smith moved that a Pacific section be organized with an executive committee holding large powers. It was decided that the executive committee should comprise, in addition to the officers, three additional members to be appointed by the President. The executive committee is to be operated either in meeting or by mail.

"The election of officers resulted as follows: Dr. Frank S. Daggett, President; Dr. Barton W. Evermann, First Vice-President; Dr. Warren D. Smith, Second Vice-President; Dr. Charles E. Penez, Secretary-Treasurer.

"Dr. Penez has been in correspondence with Mr. Madison for the purpose of trying to arrange the details of the association or affiliation. Our thought out here is that we could organize as a Pacific Section of the American Association of Museums, hold meetings from time to time, as seems best and endeavor to send each year at least one delegate to the meeting in the East. The details of affiliation will have to be passed on by the Council of the parent association and the matter can not come up before the Council until its next meeting."

The New England section held a meeting on January 9, 1920, at the Wadsworth Athenaeum, Hartford, with an attendance of forty-five, as follows:

Miss Katharine C. Ahern, teacher at Loomis Institute, Windsor, Conn.
Harlan H. Ballard, Curator, Pittsfield Museum of Natural History and Art, Pittsfield, Mass.
Albert C. Bates, Secretary and Librarian, Connecticut Historical Society, Hartford, Conn.
Mrs. Albert C. Bates.
Miss Amy L. Bates, Secretary to the Curator, Park Museum, Providence, R. I.
Mrs. Florence Paull Berger, General Curator, Wadsworth Athenaeum, Hartford, Conn.
Mr. Henri Leon Berger, Hartford, Conn.
Daniel O. Brewster, Curator Massachusetts Normal Art School, Boston.
Miss Fannie J. Brown, New Britain Institute Library, New Britain, Conn.
Miss E. Priscilla Butler, Curator, Museum of Zoölogy (Smith College), Northampton, Mass.
Horace B. Cheney, Cheney Bros., Silk Manufacturers, South Manchester, Mass.
Miss Katharine B. Child, School of Fine Arts and Crafts, Boston.
Miss Dorothea Clark, Assistant, Springfield Museum of Natural History, Springfield, Mass.
George M. Flint, (234 Berkeley St., Boston) Boston Society of Natural History, Boston, Mass.
Miss Marie E. Gaudette, Assistant to the Curator, Park Museum, Providence, R. I.
Frank B. Gay, Director, Wadsworth Athenaeum, Hartford, Conn.
George S. Godard, Librarian, State Library, Hartford, Conn.
Prof. H. B. Goodrich, Associate Professor Biology, Wesleyan University, Curator of Museum.
Miss Florence Gridley, Hartford, Conn.
Miss Delia I Griffin, Director, Children's Museum of Boston, Olmsted Park, Jamaica Plain, Mass.
Miss Clara B. Haynes, Assistant, Springfield Art Museum, Springfield, Mass.
Miss Estelle M. Hart, New Britain Institute, New Britain, Conn.
Miss Caroline M. Hewins, Librarian, Public Library, Hartford, Conn.
Thomas A. James, Curator, Maine State Museum, Augusta, Me.
Mrs. Belle Holcomb Johnson, Connecticut Public Library, Hartford, Conn.
Mrs. Grace Pettis Johnson, Curator, Springfield Museum of Natural History, Springfield, Mass.
Mrs. Elizabeth Kimball, Supervisor of Sunday Openings, Hillyer Art Gallery, Smith College, Northampton, Mass.
Miss Katherine G. McLean, Teacher Hartford High School, Hartford, Conn.
Harold L. Madison, Curator, Park Museum, Roger Williams Park, Providence, R. I.
Dr. George H. Perkins, State Geologist and Curator of State Museum, Burlington, Vermont.
Mrs. Albert Hastings Pitkin, Hartford, Conn.
Ralph L. Power, Curator, Boston University Commercial Museum, Boston, Mass.
Herbert Randall, Hartford, Conn.
Dr. John H. Sage, Portland, Conn., Honorary Curator of Ornithology, Wadsworth Athenaeum, Hartford, Conn.
Miss Cordelia A. Sargent, Assistant, Springfield Art Museum, Springfield, Mass.
Miss Orie W. Sherer, Instructor in Design and Interior Decoration, Connecticut College, New London, Conn.
Miss Mabel A. Shields, Curator, Fairbanks Museum of Natural History, St. Johnsbury, Vt.
William A. Starkie, Superintendent, Wadsworth Athenaeum, Hartford, Conn.
Miss Marjorie W. Stone, Assistant to the Curator, Park Museum, Providence, R. I.
Miss Crystal Thompson, Curator Zoölogical Collections, Amherst College, Amherst, Mass.
Miss Margaret Tucker, Curator, Cambridge Museum for Children, Cambridge, Mass.
Miss Eleanor A. Wade, Curator, Springfield Art Museum, Springfield, Mass.

Dr. Edward Wigglesworth, Director of Museum, Boston Society of Natural History, Boston, Mass.
Frank Wood, Curator, Old Dartmouth Historical Society, New Bedford, Mass.
Mrs. Frank Wood, New Bedford, Mass.

The papers by Mr. Horace B. Cheney, Miss Margaret Tucker, Mr. Frank Wood, Mr. Albert C. Bates, and Mr. Madison have appeared in recent numbers of MUSEUM WORK.

Mr. Harlan H. Ballard's delightful paper on "The Graceful Side of Old New England," Mr. George S. Godard's stimulating talk on "War Museums," and Dr. Edward Wigglesworth's graphic account of "Revivifying a Natural History Museum," were especially good and the discussions were spirited, as is usual among museum people.

The especially noticeable points of the conference were:

First, the prominence given to historical museums and societies—this in view of the fact that the year 1920 has especial significance for New England as marking the 300th anniversary of the landing of the Pilgrims.

Second, the collection of rare silks and tapestries loaned by Cheney Brothers. This exhibit covered the walls of the auditorium in which the meetings were held and served as valuable illustration of Mr. Cheney's paper.

Third, the delightful hospitality of the Trustees of the Wadsworth Athenaeum, whose guests we were for dinner, and the gracious efficiency of Mrs. Florence Paull Berger and Mr. Frank B. Gay, to whose efforts the success of the conference was largely due.

Fourth, from the experience of these two conferences it would seem that many of the museum's people in New England can attend a one day conference and return to their homes the same night.

The suggestion has been made that next year the conference meet in Pittsfield. In this case, a longer trip will be necessary, for most of the members, but if, as has also been suggested, the date be set for early October when the Berkshires are a blaze of glory, this will not be a hardship.

DELIA I. GRIFFIN, *Chairman.*

CONSTITUTION AND BY-LAWS OF THE AMERICAN ASSOCIATION OF MUSEUMS

AMENDED MAY 19, 1920

CONSTITUTION

ARTICLE I

NAME

The name of this Association shall be THE AMERICAN ASSOCIATION OF MUSEUMS.

ARTICLE II

OBJECT

The object of this Association shall be to promote the welfare of Museums, to increase and diffuse knowledge of all matters relating to them, and to encourage helpful relations among Museums and those interested in them.

ARTICLE III

MEMBERSHIP

SECTION 1. The Association shall be composed of active and sustaining members, and may include honorary members, patrons and benefactors.

SEC. 2. Active members shall be individuals who are engaged in museum work or who are directly interested in the object of the Association as set forth in Article II of this Constitution.

SEC. 3. Sustaining members shall be museums or kindred institutions.

SEC. 4. Patrons and benefactors shall be persons who have bestowed important favors upon the Association.

SEC. 5. Honorary members shall be persons who have become distinguished for eminent service to the cause of museums.

ARTICLE IV

OFFICERS

SECTION 1. None but active members officially connected with museums may hold office.

SEC. 2. The officers of the Association shall be a President, a Vice-President, a Secretary, a Treasurer, and six Councilors. These officers, together with the presidents for the next preceding three years, shall constitute an Executive Committee which shall be called the Council.

SEC. 3. The President and the Vice-President shall be elected annually and may be reelected once; but thereafter for three years shall be ineligible to the respective office.

SEC. 4. The Councilors shall each serve for three years and for one year thereafter shall be ineligible to the office. The Councilors shall be so grouped that two shall be elected and two retired each year.

SEC. 5. The Secretary and the Treasurer shall be elected annually, and may be reëlected without restriction as to term of office.

SEC. 6. The President shall take cognizance of the acts of the Association and the acts of its officers and shall cause the provisions of the Constitution and By-laws to be faithfully carried into effect. He shall discharge the usual duties of a presiding officer at the meetings of the Association and of the Council.

SEC. 7. The Vice-President, in case of the President's absence or inability to act, shall be vested with the powers and perform the duties of the President.

SEC. 8. The Secretary shall keep the records of the proceedings of the Association together with a complete list of the members including the date of their election and separation from the Association. He shall also be the Secretary of the Council. The Secretary shall coöperate with the President in attending to the ordinary affairs of the Association. He shall attend to the preparation, printing and mailing of circulars, blanks, and notifications of elections and meetings. He shall superintend other printing ordered by the Association or by the President, and shall have charge of its distribution under direction of the Council.

He shall submit at each annual meeting of the Association a written report of the transactions of the Secretary's office for the year then ending.

The Secretary, unless other provision be made, shall also act as Editor of the publications of the Association and as Librarian and Custodian of its property.

SEC. 9. The Treasurer shall have the custody of and responsibility for all funds of the Association. He shall keep account of receipts and disbursements in detail, and at each annual meeting of the Association shall present a written report of its financial condition and of the receipts and disbursements of his office for the preceding fiscal year, audited by a certified public accountant.

SEC. 10. The Council is clothed with the executive authority and with the legislative powers of the Association in the intervals between its meetings; but no extraordinary act of the Council shall remain in force beyond the next following stated meeting of the Association without ratification by the Association.

The Council shall have the general control of the publications of the Association.

The Council shall have power to fill vacancies *ad interim* in any of the offices of the Association.

ARTICLE V.

VOTING AND ELECTIONS

SECTION 1. Active and Sustaining members only shall have a right to vote. Each sustaining member shall be entitled to one vote to be cast by its chief executive officer or a properly accredited representative. Voting by letter may be allowed under the provisions of the By-laws.

SEC. 2. All elections shall be by ballot.

SEC. 3. Nominations for all classes of membership may be made to the Council by any member of the Association. The power of election is vested in the Council and it shall require a majority vote of the entire Council to elect a member of any class.

SEC. 4. Nominations for office shall be made by the Council; but any five members of the Association may make nominations for any or all offices. The nominations shall be submitted to the vote of the Association in the manner provided by the By-laws. The results of an election shall be announced at the annual meeting, and the officers then elected shall enter upon duty at the adjournment of said meeting.

ARTICLE VI

MEETINGS

SECTION 1. The Association shall hold at least one stated meeting each year, the date and place of which shall be fixed by the Council and announced each year within six months after the adjournment of the preceding stated meeting. The program of each meeting shall be determined by the Council and announced beforehand as to its general features. The details of the daily sessions shall also be arranged by the Council. This stated meeting shall be regarded as the annual meeting.

SEC. 2. Special meetings of the Association may be called by the Council. No business may be transacted at a special meeting which is not specified in the call for the meeting.

SEC. 3. *Quorum.*—At meetings of the Association a majority of those registered in attendance shall constitute a quorum. Five members of the Council shall constitute a quorum of that body.

ARTICLE VII

SECTIONS

SECTION 1. Any group of voting members may, with the consent of the council, organize as a Section of the Association with separate constitution and by-laws, provided that nothing in such constituion and by-laws conflicts with the Constituion and By-laws of the American Association of Museums in letter or spirit, and provided that such constitution and by-laws and all amendments thereto shall have been approved by the Council.

ARTICLE VIII

AMENDMENTS

SECTION 1. This Constitution may be amended at any annual meeting by a three-fourths vote of all the members voting in person or by letter, provided that the proposed amendment shall have been submitted in

print to all members at least three months previous to the meeting

SEC. 2. By-laws may be made or amended by a majority vote of the members present and voting at any annual meeting, provided that printed notice of the proposed amendment or by-law shall have been given to all members at least three months before the meeting.

BY-LAWS

CHAPTER I

MEMBERSHIP

SECTION 1. Any institution or person proposed in writing for membership and approved by the Council, upon payment of the proper fee shall become a member of the Association. Active membership dues shall be $3.00 a year, and Sustaining membership dues not less than $10.00 a year, both payable on or before May first in advance; but a single payment of $50.00 by an individual who is not in arrears to the Association shall be accepted as commutation of his dues for life.

SEC. 2. The sums paid in commutation of dues shall be covered into the Permanent Endowment Fund.

SEC. 3. Any member whose dues are not paid on June first of the year for which they are due shall be deprived of the privileges of the Association, and of receiving its publications. Any member whose dues are not paid within one year after they become due may be dropped from membership in the Association, and shall be reëligible only upon payment of all charges against such member at the time when dropped.

SEC. 4. Any person eligible under Article III of the Constitution contributing $500 in cash at any one time to the Association may be elected a Patron.

SEC. 5. Any person eligible under Article III of the Constitution contributing or devising $1000 or more in cash, securities or property at any one time to the Association may be elected a Benefactor.

CHAPTER II

OFFICIALS

SECTION 1. The Association may elect an Assistant Secretary, an Assistant Treasurer, and such other administrative officers as may be necessary or desirable.

SEC. 2. The Treasurer or Assistant Treasurer shall be bonded by the Association with two good sureties or in a reliable bonding organization approved by the Council in the sum of at least $2000 for the faithful performance of his duties and the safe keeping of the funds of the Association. He may deposit the funds in bank at his discretion but shall not invest them without authority of the Council. His accounts shall be balanced as of the 30th day of April of each year.

SEC. 3. The Council shall hold at least one stated meeting each year within the seven days preceding the annual meeting of the Association.

SEC. 4. Minutes of the proceedings of the Council shall be subject to call by the Association.

SEC. 5. The Council may transact its business by correspondence during the intervals between its stated meetings; but affirmative action by a majority of the Council shall be necessary in order to make action by correspondence valid.

CHAPTER III

ELECTION OF OFFICERS

SECTION 1. The Council shall prepare a list of nominations for the several offices which list shall constitute the regular ticket and be approved by a majority of the entire Council.

SEC. 2. The list of nominations shall be mailed to each member of the Association at least three months before the annual meeting. Any five members of the Association may forward to the Secretary other nominations for any or all offices. All such nominations reaching the Secretary at least forty days before the annual meeting shall be incorporated alphabetically under each office in the final ticket. The final ticket shall then be printed and mailed to members at least twenty-five days before the annual meeting.

SEC. 3. The members shall send their ballots in double envelopes to the Secretary by mail and no ballot shall be valid unless the outer envelope containing it bears the name and address of the voter.

SEC. 4. At the stated meetings of the Council the ballots shall be counted and the result announced at the annual meeting of the Association. The polls shall be closed at the call to order of the stated meeting of the Council.

SEC. 5. In case a majority of all the ballots shall not have been cast for any candidate for an office, the Association shall by ballot at such annual meeting proceed to make an election for such office from the two candidates having the highest number of votes.

CHAPTER IV

FINANCIAL METHODS

SECTION 1. No pecuniary obligation shall be contracted without express sanction of the Association or the Council, but it is to be understood that all ordinary incidental and running expenses have the permanent sanction of the Association without special action.

SEC. 2. The Council may from time to time make arrangements for financing the activities of sections, but in no case shall a section receive an annual appropriation in excess of one-third of the paid up annual dues of the sustaining and active members belonging to that section. The bills for expenses incurred under this provision must be rendered in accordance with section 3 of this Chapter.

SEC. 3. A bill submitted to the Association for payment shall be fully itemized and certified by the official ordering it. The Treasurer shall then pay the amount out of any funds not otherwise appropriated and shall secure vouchers for all payments made.

SEC. 4. At each annual meeting the Treasurer's accounts for the preceding fiscal year, duly balanced to the close of April 30th and audited by a certified public accountant as specified in the Constitution, Article IV, Sec. 9, shall be submitted to the Association for action.

CHAPTER V

PUBLICATIONS

SECTION 1. Patrons and benefactors shall receive all available publications of the Association. Active and sustaining members shall receive the publications issued for each year for which their dues are paid.

CHAPTER VI

PERMANENT ENDOWMENT FUND

SECTION 1. The Permanent Endowment Fund shall consist of all gifts or bequests to the Association not otherwise designated, and of the sums paid in commutation of dues according to Chapter I, Section 2, of these By-laws.

MEMBERS OF THE AMERICAN ASSOCIATION OF MUSEUMS
AT CLOSE OF FISCAL YEAR, APRIL 30, 1920

Asterisk indicates charter member. Date indicates first year of membership.

PATRONS

Huntington, Archer M., 15 West 81st St., New York City. 1913.

LIFE MEMBERS

Berger, Florence Paull (Mrs. Henri Leon), General Curator, Wadsworth Athenaeum, Hartford, Conn. 1910.

Blumenthal, George, Trustee, Metropolitan Museum of Art, New York City. 1919.

Brush, Charles F., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Clowes, Herbert, Landscape Modeler, Public Museum of the City of Milwaukee, Milwaukee, Wis. 1909.

Crook, A. R. Chief, Illinois State Museum of Natural History, Springfield, Ill. 1907.

Drury, F. E., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

*Gallup, Anna Billings, Curator, Children's Museum, Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y. 1906.

Graves, F. P., Graves Private Museum, Doe Run, Mo. 1909.

*Henshaw, Samuel, Director, Museum of Comparative Zoölogy, Harvard University, Cambridge, Mass. 1906.

*Holland, W. J., Director, Department of the Museum, Carnegie Institute, Pittsburgh, Pa. 1906.

*Hovey, Edmund Otis, Curator, Dept. Geology and Invertebrate Paleontology, American Museum of Natural History, New York City. 1906.

Mather, Samuel, Member Board of Trustees, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Matthew, W. D., Curator of Vertebrate Paleontology, American Museum of Natural History, New York City. 1916.

Merritt, Edward A., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Morris, Frances, Assistant Curator, Dept. of Decorative Arts, Metropolitan Museum of Art, New York City. 1910.

Osborn, Henry Fairfield, President, American Museum of Natural History, New York City. 1916.

Parrish, Samuel L., President and Treasurer, Parrish Memorial Art Museum, Long Island, N. Y. 1912.

Pitkin, Mrs. Albert Hastings, 106 Niles St., Hartford, Conn. 1918.

Prentiss, Francis F., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Severance, John L., Trustee Cleveland Museum of Art, Cleveland, Ohio. 1919.

*Talmage, James E., 47 East So. Temple St., Salt Lake City, Utah. 1906.

Thayer, John E., Director, Thayer Museum Lancaster, Mass. 1912.

Townsend, Sarah Gore Flint (Mrs. Charles W.), Adviser to Textile Dept., Museum of Fine Arts, Boston, Mass. 1911.

Wade, J. H., Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Warner, Worcester R., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

SUSTAINING MEMBERS

Academy of Natural Sciences of Philadelphia, The, Philadelphia, Pa. 1908.

Alabama Museum of Natural History, University, Ala. 1916.

*American Museum of Natural History, New York City. 1906.

American Numismatic Society, New York City. 1913.

Army Medical Museum, Washington, D. C. 1917.

Arnold Arboretum, Boston, Mass. 1913.

Arnot Art Gallery, Elmira, N. Y. 1916.

*Art Association of Indianapolis (John Herron Art Institute), Indianapolis, Ind. 1906.

*Art Institute of Chicago, The, Chicago, Ill. 1906.

Bernice Pauahi Bishop Museum, Honolulu, T. H. 1913.

Boston Society of Natural History, Boston, Mass. 1909.

Boston University Commercial Museum, 525 Boylston St., Boston, Mass. 1919.

*Brooklyn Museum, The, The Brooklyn Institute of Arts and Sciences, Eastern Parkway, Brooklyn, N. Y. 1906.

Buffalo Historical Society, Buffalo, N. Y. 1914.

Buffalo Society of Natural Sciences, Buffalo, N. Y. 1914.

Butler Art Institute, The, Youngstown, Ohio. 1919.

California Academy of Sciences, San Francisco, Cal. 1915.

*Carnegie Museum, Dept. of the Carnegie Institute, Pittsburgh, Pa. 1906.

*Charleston Museum, The, Charleston, S. C. 1906.

Chicago Historical Society, Chicago, Ill. 1917.

Children's Museum, The Brooklyn Institute of Arts and Sciences, Bedford Park, Brooklyn, N. Y. 1919.
Cincinnati Museum Association, Cincinnati, Ohio. 1906.
Cleveland Museum of Art, Cleveland, Ohio. 1913.
Colorado Museum of Natural History, Denver, Col. 1909.
*Corcoran Gallery of Art, The, Washington, D. C. 1906.
Davenport Academy of Sciences, Davenport, Iowa. 1913.
Denver Art Association, Denver, Col. 1919.
Department of Archaeology, Phillips Academy, Andover, Mass. 1911.
Educational Museum, St. Louis Public Schools, 18th and Carroll Sts., St. Louis, Mo. 1917.
Essex Institute, The, Salem, Mass. 1908.
*Fairbanks Museum of Natural Science, The, St. Johnsbury, Vt. 1906.
*Field Museum of Natural History, Chicago, Ill. 1906.
Fogg Art Museum, Harvard University, Cambridge, Mass. 1916.
Geological Survey of Canada Ottawa, Ontario, Can. 1911.
Hillyer Art Gallery, Smith College, Northampton, Mass. 1918.
Hispanic Society of America, Hispanic Society Bldg, New York City. 1913.
Illinois State Museum, Springfield, Ill. 1914.
Joseph Moore Museum, Earlham College, Earlham, Ind. 1911.
Kent Scientific Museum, Grand Rapids, Mich. 1919.
Mattatuck Historical Society, Waterbury, Conn. 1913.
*Metropolitan Museum of Art, New York City. 1906.
Minnesota Historical Society, Saint Paul, Minn. 1918.
Minneapolis Institute of Arts, Minneapolis, Minn. 1914.
Museo Nacional de Historia Natural, Mexico City, Mex. 1917.
*Museum of Fine Arts, Boston, Mass. 1906.
Museum of Fine Arts, Indiana University, Bloomington, Ind. 1917.
Museum of Vertebrate Zoölogy, University of California, Berkeley, Cal. 1917.
Newark Museum Association, Newark, N. J. 1914.
New Jersey State Museum, Trenton, N. J. 1916.
*New York Botanical Garden, Bronx Park, New York City. 1906.
*New York State Museum, Albany, N. Y. 1906.
Northwestern University, Museum of the College of Liberal Arts, Evanston, Ill. 1907.
Park Museum, Providence, R. I. 1915.
Peabody Museum, Salem, Mass. 1906.
Peabody Museum of Natural History, Yale University, New Haven, Conn. 1916.
*Pennsylvania Museum and School of Industrial Art, Memorial Hall, Fairmount Park, Philadelphia, Pa. 1906.
Pennsylvania State Museum, Harrisburg, Pa. 1909.
Philadelphia Museums, The, 34th St., below Spruce, Philadelphia, Pa. 1906.
Pittsfield Museum of Natural History and Art, Pittsfield, Mass. 1918.
Provincial Museum, Dept. of Agriculture, Regina, Saskatchewan, Can. 1914.
*Public Museum of the City of Milwaukee, Milwaukee, Wis. 1906.
Randall Museum, Warren Academy of Sciences, Warren, Pa. 1916.
Rhode Island School of Design, Providence, R. I. 1916.
Saint Paul Institute, St. Paul, Minn. 1918.
Smithsonian Institution, Washington, D. C. 1915.
Springfield Art Museum, Springfield, Mass. 1911.
Springfield Museum of Natural History, Springfield, Mass. 1916.
State Museum, University of Arizona, Tucson, Arizona. 1918.
State Museum (Washington's Headquarters), Newburgh, N. Y. 1918.
Staten Island Institute of Arts and Sciences (Public Museum), Staten Island, N. Y. 1918.
Thayer Museum, The, Lancaster, Mass. 1916.
Toledo Museum of Art, Toledo, Ohio. 1915.
*University Museum Dept. of Archaeology, University of Pennsylvania, Philadelphia, Pa. 1906.
Wadsworth Athenaeum, Hartford, Conn. 1908.
Washington State Museum, University of Washington, Seattle, Wash. 1917.
Worcester Art Museum, Worcester, Mass. 1911.

Active Members

Abbot, Edith R., Instructor, Metropolitan Museum of Art, New York City. 1916.
Ahern, Katherine C., Teacher, Loomis Institute, Windsor, Conn. 1919.
Aitken, Helen J., Assistant Curator, Div. of Conchology, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y. 1908.
*Akeley, Carl E., Taxidermist, American Museum of Natural History, New York City. 1906.
*Allen, Joel A., Curator of Mammalogy and Ornithology, American Museum of Natural History, New York City. 1906.
Andrews, Mrs. Edythe, Curator, Children's Art Centre, 36 Rutland St., Boston, Mass. 1919.
Atkinson, D. A., Custodian of Reptiles, Carnegie Museum, Pittsburgh, Pa. 1906.
Avery, C. Louise, Assistant, Metropolitan Museum of Art, New York City. 1919.
Baird, Caroline W. (Mrs. Charles), Member Detroit Institute of Arts, Detroit, Mich. 1919.
*Baker, Frank C., Curator, Museum of Natural History, University of Illinois, Urbana, Ill. 1906.
Ballard, Harlan Hoge, Curator, Pittsfield Museum of Natural History and Art, Pittsfield, Mass. 1916.
Barbour, Erwin Hinckley, Curator, State Museum, Lincoln, Neb. 1906.
Barbour, Thomas, Associate Curator of Reptiles, Museum of Comparative Zoölogy, Harvard University, Cambridge, Mass. 1910.
Barrett, S. A., Curator of Anthropology, Public Museum of Milwaukee, Milwaukee, Wis. 1909.

Barton, George W., Trustee Children's Museum of Boston, Boston, Mass. 1919.
Bates, Amy L., Secretary to the Curator, Park Museum, Providence, R. I. 1919.
*Beatty, John W., Director, Dept. of Fine Arts. Carnegie Institute, Pittsburgh, Pa. 1906.
Belknap, Henry W., Secretary, The Essex Institute, Salem, Mass. 1918.
Bethel, Ellsworth, President, Colorado Academy of Sciences, Denver, Col. 1908.
Bigelow, William Sturgis, Trustee, Museum of Fine Arts, Boston, Mass. 1919.
Blackman, E. E., Curator, Nebraska State Historical Society, Lincoln, Neb. 1909.
Blake, Mrs. Katherine Brown, Curator, Erie Public Museum, Erie, Pa. 1919.
Bliss, Chester I., 316 West 8th Ave., Columbus Ohio 1917
Block, Maurice, Assistant, Art Institute of Chicago, Chicago, Ill. 1913.
Bloom, Lansing B., Assistant Director, School of American Research, Museum of New Mexico, Santa Fe, New. Mex. 1919.
Bolton, Herbert, Director, Bristol Museum and Art Gallery, Bristol, Eng. 1915.
Booth, Ralph H., President, Detroit Institute of Arts, Detroit, Mich. 1919.
Boyle, C. W., Curator, Isaac Delgado Museum of Art, New Orleans, La. 1913.
Breck, Joseph, Assistant Director and Curator Dept. Decorative Arts, Metropolitan Museum of Art, New York City. 1911.
Breeskin, Adelyn Dohme (Mrs. Elias), Chestnutwood, Roland Park, Baltimore, Md. 1918.
Brewster, Daniel O., Curator, Massachusetts Normal Art School, Boston, Mass. 1919.
*Brigham, William T., Curator of Anthropology and Director Emeritus, Bernice P. Bishop Museum, Honolulu, T. H. 1906.
Brimley, Herbert H., Curator, North Carolina State Museum, Raleigh, N. C. 1908.
*Britton, Nathaniel L., Director-in-chief, New York Botanical Garden, Bronx Park, New York City. 1906.
Brooks, Neil C., Curator, Museum of European Culture, University of Illinois, Urbana, Ill. 1913.
Brown, Charles E., Chief, State Historical Museum of Wisconsin, Madison, Wis. 1909.
Bryant, William L., Director of Museum, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1909.
Bumpus, Hermon C., Brown University, Providence, R. I. 1906.
Burroughs, Clyde H., Secretary and Curator, Detroit Institute of Arts, Detroit, Mich. 1914.
Butler, Edith Priscilla, Curator, Dept. of Zoölogy, Smith College, Northampton, Mass. 1919.
Butler, Joseph G., Jr., Donor of The Butler Art Institute, Youngstown, Ohio, 1919.
Butte, Edward, Curator, Daniel B., Dyer Museum, Kansas City, Mo. 1918.
Carrington, Fitz Roy, Curator of Prints, Museum of Fine Arts, Boston, Mass. 1913.
Chandler, Anna Curtis, Instructor, Metropolitan Museum of Art, New York City. 1911.
Chapman, Frank M., Curator of Ornithology, American Museum of Natural History, New York City. 1911.
Clark, Frank Scott, President Scarat Club, Detroit, Mich. 1919.
Clark, James L., Special Taxidermist, American Museum of Natural History N.Y. City. 1916.
Clarke, John M., Director, New York State Museum, Albany, N. Y. 1910.
Coleman, Laurence V., Chief, Dept. of Preparation, American Museum of Natural History, New York City. 1919.
Comparette, T. Louis, United States Mint, Philadelphia, Pa. 1906.
Cook, Marion B., Curator, State Museum, Washington's Headquarters, Newburgh, N. Y. 1919.
Crocker, Anna B., Curator, Portland Art Association, Portland, Oregon. 1914.
Cummings, Byron, Curator of the Museum, University of Arizona, Tucson, Ariz. 1915.
Cushman, Herbert E., Old Dartmouth Historical Society, New Bedford, Mass. 1918.
Cushman, Joseph A., Assistant Curator, Boston Society of Natural History, Boston, Mass. 1910.
Daggett, Frank S., Director, Museum of History, Science and Art, Los Angeles, Cal. 1915.*
Dahlgren, B. E., Modeler, Dept. of Botany, Field Museum of Natural History, Chicago, Ill. 1906.
Dana, John Cotton, Secretary and Director, Newark Museum Association, Newark, N. J. 1909.
Davis, Bessie D., in charge of Lending Collections, Metropolitan Museum of Art, New York City. 1919.
Davis, R. N., Curator, Everhart Museum, Scranton, Pa. 1917.
Dawson, William Leon, Director, Museum of Comparative Oology, Santa Barbara, Cal. 1917.
*Dean, Bashford, Curator Emeritus of Fishes and Reptiles, American Museum of Natural History, Curator of Arms and Armor, Metropolitan Museum of Art, New York City. 1906.
*deForest, Robert W., President, Metropolitan Museum of Art, New York City. 1906.
deVeer, Mrs. D. W., Assistant Curator, Oakland Public Museum, Oakland, Cal. 1915.
deYoung, Mr. M. H., Patron and Donor Memorial Museum, Golden Gate Park, San Francisco, Cal. 1917.
Dickerson, Mary C., Curator of Woods and Forestry, American Museum of Natural History, New York City. 1917.
Dill, Homer R., Director of Vertebrate Museum, State University of Iowa, Iowa City, Iowa. 1913.
Dodge, Charles Wright, Curator, Zoölogical Museum, University of Rochester, Rochester, N. Y. 1911.
Douglas, Charles J., Dorchester, Mass., President of Trustees, Children's Museum of Boston. 1919.
*Dow, George Francis, Society for the Preservation of New England Antiquities, 2 Lynde St., Boston, Mass. 1906.

**Deceased April* 4, 1920.

Driggs, Alice A., 279 Washington Ave., Brooklyn, N. Y. Founder of The American Museum and Temple of Music. 1919.

Driscol, Lucy C., Instructor in History of Art, University of Chicago, Chicago, Ill. 1915.

Eggers, George W., Director, Art Institute of Chicago, Chicago, Ill. 1918.

Elliott, Huger, Supervisor of Educational Work, Museum of Fine Arts, Boston, Mass. 1910.

Evermann, Barton W., Director of Museum, California Academy of Sciences, San Francisco, Cal. 1915.

Fairbanks, Arthur, Director, Museum of Fine Arts, Boston, Mass. 1907.

*Farrington, Oliver C., Curator of Geology, Field Museum of Natural History, Chicago, Ill. 1906.

Fenneman, N. M., Professor of Geology, University of Cincinnati, Cincinnati, Ohio. 1913.

Fisher, G. Clyde, Assistant Curator, Dept. of Public Education, American Museum of Natural History, New York City. 1915.

Fisher, William L., Assistant Curator, Philadelphia Museums, Philadelphia, Pa. 1911.

Fitzpatrick, Fred L., Assistant, Museum of Natural History, Iowa City, Iowa. 1919.

Forbes, Edward W., Director, Fogg Art Museum, Harvard University, Cambridge, Mass. 1910.

Fox, George R., Director, The Edward K. Warren Foundation (Chamberlain Memorial Museum), Three Oaks, Mich. 1919.

Franklin, Dwight, Artist, 1947 Broadway, New York City. 1915.

Gager, C. Stuart, Director, Brooklyn Botanic Garden, Brooklyn, N. Y. 1919.

Gaige, Helen Thompson (Mrs. Frederick M.) Administrative Assistant, Museum of Zoölogy, University of Michigan, Ann Arbor, Mich. 1914.

Gaudette, Marie E., Assistant to the Curator, Park Museum, Providence, R. I. 1916.

*Gest, J. H., Director, Cincinnati Museum, Cincinnati, Ohio. 1906.

Gifford, E. W., Associate Curator, Museum of Anthropology, University of California, San Francisco, Cal. 1915.

*Gilman, Benjamin Ives, Secretary, Museum of Fine Arts, Boston, Mass. 1906.

Gillmore, Gertrude A., Curator of Children's Museum of Detroit Institute of Arts, Detroit, Mich. 1919.

Gilmore, Melvin R., Curator, State Historical Society of North Dakota, Bismark, N. D. 1918.

Glenk, Robert, Director, Louisiana State Museum, New Orleans, La. 1906.

Goodale, George L., Honorary Curator, Botanical Museum, Harvard University, Cambridge, Mass. 1906.

*Gordon, George Byron, Director, University Museum, University of Pennsylvania, Philadelphia, Pa. 1906.

Grant, U. S., Curator, Museum of the College of Liberal Arts, Northwestern University, Evanston, Ill. 1907.

Gray, David, Santa Barbara, Cal., Trustee, Detroit Institute of Arts, Detroit, Mich. 1919.

Gray, Morris, President, Museum of Fine Arts, Boston, Mass. 1915.

Green, Edward B., Vice-President, Buffalo Fine Arts Academy and Chairman of its Art School Committee, Buffalo, N. Y. 1919.

*Greenman, Milton J., Director, The Wistar Institute of Anatomy, Philadelphia, Pa. 1906.

Greig, Edward R., Secretary and Curator, The Art Museum of Toronto, Toronto, Ont., Can. 1919.

*Griffin, Delia I., Director, Children's Museum of Boston, Olmsted Park, Jamaica Plain, Mass. 1906.

Grinnel, Joseph, Director, Museum of Vertebrate Zoölogy, University of California, Berkeley, Cal. 1908.

Haass, Julius H., Annual Member of Detroit Institute of Arts, Detroit, Mich. 1919.

Hall, F. S., Curator, State Museum, University of Washington, Seattle, Wash. 1910.

Helbig, Margaret (Mrs. August), Annual Member, Detroit Institute of Arts, Detroit, Mich. 1919.

Hendee, Russell, Assistant, State University of Iowa, Iowa City, Pa. 1919.

*Henderson, Junius, Curator of Museum, University of Colorado, Boulder, Col. 1906.

Herm, Charles F., Cinema-Biologist and Photo-Microscopist, Harrison, N. Y. 1917.

Hersey, Celia H., Museum Assistant and Docent, Rhode Island School of Design, Providence, R. I. 1919.

Hewitt, Eleanor G., Director, Museum of the Arts of Decoration, Cooper Union, New York City. 1911.

*Hollick, Arthur, U. S. Geological Survey, Washington, D. C. 1906.

Holmes, William H., Curator, National Gallery of Art, Head Curator of Anthropology, U. S. National Museum, Washington, D. C. 1916.

Hood, Ida Richardson, Assistant Librarian, American Museum of Natural History, New York City. 1911.

*Hornaday, William T., Director, New York Zoölogical Park, New York City. 1906.

Hough, Walter, Curator of Ethnology, U. S. National Museum, Washington, D. C. 1915.

*Houston, S. F., Trustee of the University of Pennsylvania, Philadelphia, Pa. 1906.

Howarth, E., Curator, Public Museum, Weston Park, Sheffield, Eng. 1918.

Howe, Inez Addie, Botanist and Instructor, The Fairbanks Museum, St. Johnsbury, Vt. 1918.

Howe, Marshall A., Curator of Museum, New York Botanical Garden, New York City. 1906.

Howe, Winifred E., Literary Editor of Publications, Metropolitan Museum of Art, New York City. 1910.

Howland, Henry R., Treasurer, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1908.

Hoyle, William Evans, Director, National Museum of Wales, City Hall, Cardiff, Wales. 1910.

Hughes, D. C. Assistant, Section Archaeology and Ethnology, Carnegie Museum, Pittsburgh, Pa. 1911.

Hutchinson, Charles L., President, The Art Institute of Chicago, Chicago, Ill. 1908.
Jackson, Robert T., Peterborough, N. H. 1910.
James, Thomas A., Curator, Maine State Museum, Augusta, Maine. 1913.
Jenkins, Dean M., Trustee, Detroit Institute of Arts, Detroit, Mich. 1919.
*Jenkins, Laurence W., Assistant Director, Peabody Museum, Salem, Mass. 1906.
Jennings, Otto E., Curator of Botany, Carnegie Museum, Pittsburgh, Pa. 1906.
*Johnson, Charles W., Curator, Boston Society of Natural History, Boston, Mass. 1906.
Johnson, Mrs. Grace Pettis, Curator, Springfield Museum of Natural History, Springfield, Mass. 1917.
Johnston, Robert A. A., Mineralogist and Curator, Geological Survey, Ottawa, Can. 1911.
Jones, Lynds, Curator, Zoölogical Museum, Oberlin College, Oberlin, Ohio. 1907.
Jordan, Wilfred, Curator, Independence Hall, National Museum, Philadelphia, Pa. 1918.
*Kahl, Paul Hugo I., Custodian Section of Entomology, Carnegie Museum, Pittsburgh, Pa. 1906.
Kahn, Albert, Arts Commissioner, Detroit Institute of Arts, Detroit, Mich. 1919.
Kallen, Deborah, Instructor of Children, Museum of Fine Arts, Boston, Mass. 1918.
Kendell, Alice W., Assistant, Newark Museum Association, Newark, N. J. 1914.
Kent, Henry W., Secretary, Metropolitan Museum of Art, New York City. 1906.
Kershaw, Francis S., Keeper, Dept. Chinese and Japanese Art, Museum of Fine Arts, Boston, Mass. 1919.
Kimball, Elizabeth L. (Mrs. Everett), Supervisor of Sunday Openings, Hillyer Art Gallery, Smith College, Northampton, Mass. 1918.
Kingsbury, Alice E., Chairman Museum Committee, Mattatuck Historical Society, Waterbury, Conn. 1919.
Kinnear, N. B., Secretary, Bombay Natural History Society, 6 Apollo St., Bombay, India. 1913.
*Kunz, George F., Honorary Curator of Gems, American Museum of Natural History, New York City, 409 Fifth Ave., New York City. 1906.
Kurata, T. B., Zoölogical Technologist, Royal Ontario Museum, Toronto, Ont., Can. 1918.
*Lamb, Daniel Smith, Pathologist, Army Medical Museum, Washington, D. C. 1906.
Lamson-Scribner, Frank, Expert on Exhibits, U. S. Dept. of Agriculture, Washington, D. C. 1916.
Lang, Herbert, Assistant Curator of Mammalogy, American Museum of Natural History, New York City. 1919.
Lewton, Frederick L., Curator, Division of Textiles, U. S. National Museum, Washington, D. C. 1911.
Libbey, William, Director, E. M. Museum, Princeton, N. J. 1909.
Logier, E. B. S., Zoölogical Technologist and Artist, Royal Ontario Museum, Toronto Ont., Can. 1918.
*Lucas, Frederic A., Director American Museum of Natural History, New York City. 1906.
Lucas, Jannette May, Assistant in Library, American Museum of Natural History, New York City. 1911.
*MacCurdy, George Grant, Curator, Section of Anthropology, Yale University Museum New Haven, Conn. 1906.
MacLean, J. Arthur, Curator, Cleveland Museum of Art, Cleveland, Ohio. 1910.
Macomber, Frank Gair, Honorary Curator, Dept. of Western Art, Museum of Fine Arts, Boston, Mass. 1916.
Madison, Harold L., Curator, Park Museum, Providence, R. I. 1908.
Magoon, Eva W., Chicago College of Osteopathy, Chicago, Ill. 1911.
McIllvaine, Caroline M., Librarian and Acting Secretary, Chicago Historical Society, Chicago, Ill. 1909.
McLean, Katherine G., Teacher at Hartford High School, Hartford, Conn. 1919.
Meissner, Amelia, Curator, Educational Museum, St. Louis Public Schools, St. Louis, Mo. 1919.
Mengel, Levi W., Director, Reading Public Museum, Reading, Pa. 1907.
Miller, Lulu Frances, Director, The Hackley Gallery of Fine Arts, Muskegon, Mich. 1917.
Millet, Elisabeth F., 146 Brattle St., Cambridge, Mass. 1919.
*Mills, William C., Curator, Ohio State Archaeological and Historical Society, Columbus, Ohio. 1906.
Millspaugh, Charles F., Curator of Botany, Field Museum of Natural History, Chicago, Ill. 1908.
*Miner, Roy W., Associate Curator, Dept. of Invertebrate Zoölogy, American Museum of Natural History, New York City. 1906.
Moore, Barrington, President, The Ecological Society of America, New York City. 1916.
Moorehead, Warren K., Curator, Dept. of Archaeology, Phillips Academy, Andover, Mass. 1907.
*Morse, Edward S., Director, Peabody Museum, Salem, Mass. 1906.
Nichols, Henry W., Assistant Curator of Geology, Field Museum of Natural History, Chicago, Ill. 1907.
Oliphant, Margaret S., Assistant, New Jersey State Museum, Trenton, N. J. 1919.
Oliver, Maude I. G., 6056 Kenwood Ave., Chicago, Ill. 1916.
Ortmann Arnold E., Curator of Invertebrate Zoölogy, Carnegie Museum, Pittsburgh, Pa. 1906.
Osgood, Wilfred H., Assistant Curator of Mammalogy and Ornithology, Field Museum of Natural History, Chicago, Ill. 1909.
Owen, Charles L., Ethnologist, Field Museum, Chicago, and Member Board of Advisers, Illinois State Museum, Springfield, Ill. 1918.
Owen, Thomas M., Director, Dept. of Archives and History, Montgomery, Ala. 1912.
Paarmann, J. H., Curator, Davenport Academy of Sciences, Davenport, Ia. 1907.
Page, Edward C., in Charge Museum of History, State Normal School, DeKalb, Ill. 1916.
Parker, Arthur C., Curator of Archaeology and Ethnology, New York State Museum, Albany, N. Y. 1918.

Parmelee, James, Member of Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Payne, Edward W., President Illinois State Museum, Board of Directors, Springfield, Ill. 1918.

Peabody, Charles, Curator of European Archaeology, Peabody Museum, Harvard University, Cambridge, Mass. 1910.

Penez, Charles E., Curator, Memorial Museum, Golden Gate Park, San Francisco, Cal. 1919.

Piers, Harry, Curator, Provincial Museum, Technical College of Nova Scotia, Halifax, N. S. 1911.

Plambeck, R., Photographer, Public Museum of the City of Milwaukee, Milwaukee, Wis. 1913.

Poland, Reginald, Director, Denver Art Association, Denver, Col. 1916.

Pollard, Agnes L., Curator, Public Museum, Staten Island Institute of Arts and Sciences, Staten Island, N. Y. 1910.

Pool, Frank J., Assistant Curator and Registrar, Cleveland Museum of Art, Cleveland, Ohio. 1916.

Pope, T. E. B., Curator, Dept. of Invertebrate Zoölogy, Public Museum of the City of Milwaukee, Milwaukee, Wis. 1913.

Power, Ralph L., Curator, Boston University Commercial Museum, Boston, Mass. 1919.

Putnam, Edward D., Curator, Rochester Municipal Museum, Rochester, N. Y. 1913.

Putnam, Edward K., Acting Director, Davenport Academy of Sciences, Davenport, Ia. 1906.

Quinton, Mrs. Cornelia B. Sage, Director, Albright Art Gallery (Buffalo Fine Arts Academy), Buffalo, N. Y. 1908.

Ranck, Samuel H., Librarian, Grand Rapids Public Library, Grand Rapids, Mich. 1908.

*Rathmann, Carl G., Ass't Supt. of Schools and Director of Educational Museum, St. Louis, Mo. 1906.

Ravenel, W. deC., Administrative Assistant to Secretary, U. S. National Museum, Washington, D. C. 1912.

*Raymond, Percy E., Curator of Invertebrate Paleontology, Museum of Comparative Zoölogy, Harvard University, Cambridge, Mass. 1906.

*Rea, Paul M., Director, The Charleston Museum, Charleston, S. C. 1906.

Reeds, Chester A., Associate Curator of Invertebrate Paleontology, American Museum of Natural History, New York City. 1917.

Reynolds, A. E., Trustee and Vice-Pres. Colorado Museum of Natural History, Denver, Col. 1915.

Rice, William North, Wesleyan University Museum, Middletown, Conn. 1909.

Robinson, Edward, Director, Metropolitan Museum of Art, New York City. 1906.

Robinson, John, Trustee, Peabody Museum, Salem, Mass. 1910

Rothermel, John G., Director, Wagner Free Institute of Science, Philadelphia, Pa. 1908.

*Rothrock,, Boyd P., Curator, Pennsylvania State Museum, Harrisburg, Pa. 1906.

Rothrock, Mrs. Boyd P., Accessionist and Foliage Worker, Pennsylvania State Museum, Harrisburg, Pa. 1907.

Routzahn, E. G., Associate Director, Dept. of Surveys and Exhibits, Russel Sage Foundation, New York City. 1913.

Rowe, Louis Earle, Director, Rhode Island School of Design, Providence, R. I. 1909.

Ruggles, E. A., Ass't. in Charge of Sales, Cleveland Museum of Art, Cleveland, Ohio. 1916.

Ruthven, Alexander G., Director, Museum of Zoölogy, University of Michigan, Ann Arbor, Mich. 1908.

Sage, John H., Portland, Conn., Honorary Curator Ornithology, Wadsworth Athenaeum, Hartford, Conn. 1919.

*Santens, Remi H., Chief Preparator, Taxidermic Laboratory, Carnegie Museum, Pittsburgh, Pa. 1906.

Sargent, Cordelia Caroline, Assistant, Art Museum, Springfield, Mass. 1918.

Sargent, Herbert E., Director, Kent Scientific Museum, Grand Rapids, Mich. 1909.

Sayles, Robert W., Curator, Geological Dept., University Museum, Cambridge, Mass. 1913.

Scales, Mrs. Laura W. L., Museum Instructor, Museum of Fine Arts, Boston, Mass. 1916.

Schoff, Wilfred H., Secretary and Assistant Treasurer, Philadelphia Museums, Philadelphia, Pa. 1906.

*Schuchert, Charles, Curator of Geology, Peabody Museum, Yale University, New Haven, Conn. 1906.

Severance, Frank H., Secretary and Editor in Chief, Buffalo Historical Society, Buffalo, N. Y. 1908.

Seymour, W. W., Ferry Museum, Tacoma, Wash. 1917.

Shapley, John, Curator of College Art Museum, Brown University, Providence, R. I. 1917.

Sharpe, Jesse, Treasurer, The Charleston Museum, Charleston, S. C. 1915.

Shepardson, Francis W., Director, Illinois State Dept. of Registration and Education, Springfield, Ill. 1918.

Sherer, Orie W., Instructor in Design and Interior Decoration, Connecticut College, New London, Conn. 1919.

*Sherwood, George H., Ass't Secretary, American Museum of Natural History, New York City. 1906.

Shields, Mabel A., Curator, The Fairbanks Museum of Natural Science, St. Johnsbury, Vt. 1910.

Shufeldt, R. W., 3356 Eighteenth St., Washington, D. C. 1918.

Silvester, Charles F., In Charge of Display of War Collections, Army Medical Museum, Washington, D. C. 1911.

Simms, S. C., Curator, N. W. Harris Public School Extension, Field Museum of Natural History, Chicago, Ill. 1909.

Simons, Ella I., Educational Dept., Worcester Art Museum, Worcester, Mass. 1919.

*Skiff, Frederick J. V., Director, Field Museum of Natural History, Chicago, Ill. 1906.

Skinner, Milton P., National Park Service Museum, Yellowstone National Park, Wyoming. 1919.

Slocum, Anna D., Pond St., Jamaica Plain, Mass. 1910.

Small, John K., Head Curator of the Museum and Herbarium, New York Botanical Garden, Bronx Park, New York City. 1906.
Smith, George Walter Vincent, Donor and Director, Springfield Art Museum, Springfield, Mass. 1917.
Smith, Harlan I., Archaeologist, Museum of Geological Survey, Ottawa, Canada. 1911.
Smith, Huron H., Curator of Botany, Field Museum of Natural History, Chicago, Ill. 1919.
Smith, Lee H., Buffalo Society of Natural Sciences, Buffalo, N. Y. 1907.
Snyder, L. L., Zoölogical Technologist, Royal Ontario Museum, Toronto, Ont., Can. 1916.
Stejneger, Leonhard, Head Curator, Dep't of Biology, United States National Museum, Washington, D. C. 1911.
Stevens, George W., Director, Toledo Museum of Art, Toledo, Ohio. 1909.
Stewart, Douglas, Ass't to Director, Carnegie Museum, Pittsburgh, Pa. 1906.
Stoddard, Herbert L., Taxidermist, N. W. Harris Public School Extension, Field Museum of Natural History, Chicago, Ill. 1911.
Stone, Marjorie W., Assistant to Curator, Park Museum, Providence, R. I. 1919.
*Stone, Witmer, Curator, The Academy of Natural Sciences of Philadelphia, Philadelphia, Pa. 1906.
Stoney, Samuel G., Trustee, The Charleston Museum, Charleston, S. C. 1915.
Swarth, Harry S., Curator of Birds, Museum of Vertebrate Zoölogy, University of California, Berkeley, Cal. 1907.
Taylor, Walter P., Ass't Biologist, Biological Survey, U. S. Dept. of Agriculture, Washington, D. C. 1910.
Thompson, Crystal, Curator of Zoölogical Collections, Amherst College, Amherst, Mass. 1918.
Thwing, Charles F., Member Advisory Council Cleveland Museum of Art, Cleveland, Ohio. 1919.
Tobbitt, Edith, Librarian, Omaha Public Library and Museum, Omaha, Neb. 1910.
Tomita-Kojiro, Ass't Curator, Chinese and Japanese Art, Museum of Fine Arts, Boston, Mass. 1916.
Toothaker, Charles R., Curator, Commercial Museum, Philadelphia, Pa. 1906.
*Tower, Ralph W., Curator of Books and Publications, American Museum of Natural History, New York City. 1906.
Tucker, Margaret, Curator, Cambridge Museum for Children, Cambridge, Mass. 1919.
Turner, Frances E., Ass't in Charge of Photographs, Museum of Fine Arts, Boston, Mass. 1919.
Van Hyning, T., Director, Florida State Museum, Gainesville, Fla. 1911.
Voge, Charlotte, Ass't to Curator, Art Institute of Chicago, Chicago, Ill. 1918.
Wade, Eleanor A., Curator, Springfield Art Museum, Springfield, Mass. 1917.
Ward, F. Hawley, Secretary, Ward's Natural Science Establishment, Rochester, N. Y. 1912.
*Ward, Henry L., Director, Public Museum of the City of Milwaukee, Milwaukee, Wis. 1906.
Warner, Langdon, Director, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia, Pa. 1919.
Whiting, Frederic Allen, Director, Cleveland Museum of Art, Cleveland, Ohio. 1911.
Whiting, Mrs. Frederic A., Ass't to Director, Cleveland Museum of Art, Cleveland, Ohio. 1911.
Whitlock, Herbert P., Curator of Minerals, State Museum, Albany, N. Y. 1916.
Wigglesworth, Edward, Director, Boston Society of Natural History, Boston, Mass. 1918.
Wilcox, Alice W., Dongan Hall, Dongan Hills, Staten Island, N. Y. 1916.
*Willoughby, Charles C., Director, Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge— Mass. 1906
*Wilson, William P., Director, The Philadelphia Museums, Philadelphia, Pa. 1906.
*Wissler, Clark, Curator of Anthropology, American Museum of Natural History, New York City. 1906.
Wood, Frank, Curator, Old Dartmouth Historical Society, New Bedford, Mass. 1916.
Wood, Howland, Curator, American Numismatic Society, New York City. 1913.
Woodruff, Frank M., Curator and Ornithologist, The Chicago Academy of Sciences, Chicago, Ill. 1907.
Wren, Christopher, Cor. Secretary and Librarian, Wyoming Historical and Geological Society, Wilkes-Barre, Pa. 1918.
Wyer, Raymond, Director, Worcester Art Museum, Worcester, Mass. 1912.
Zug, George Breed, Teacher of Fine Arts; Head of Fine Arts Dept. Dartmouth College, Hanover, N. H. 1919.

Associate Members

Baker, Helen J., Ass't in Library, Metropolitan Museum of Art, New York City. 1911.
Baxter, Mrs. Blanche W., Docent, Syracuse Museum of Fine Arts, Syracuse, N. Y. 1916.
Berwick, William, Restorer of Documents, Library of Congress, Washington, D. C. 1915.
Birch, Margaret P., Docent, Children's Museum of Boston, Jamaica Plain, Mass. 1919.
Brown, Ernest W., Brown Hotel, Des Moines, Iowa. 1917.
Child, Katherine B., School of Fine Arts and Crafts, 126 Massachusetts Ave., Boston, Mass. 1916.
Clifford, William, Librarian, Metropolitan Museum of Art, New York City. 1911.
Coggeshall, Louis, Preparator, Dept. of Vertebrate Paleontology, Carnegie Museum, Pittsburgh, Pa. 1916.
Connor, Thomas J., Assistant, Philadelphia Museums, Philadelphia, Pa. 1916.
Crouthers, Edith M., Assistant in Lending Collections, Newark Museum Association, Newark, N. J. 1917.
Dan, Ino, Imperial Museum of Japan, Neno Park, Tokyo, Japan. 1918.
Datz, H. R., Manager Library Dept., Library Bureau, 316 Broadway New York City. 1918.
Dickerson, Roy E., Assistant, Curator, Dept. of Invertebrate Paleontology, California Academy of Sciences, San Francisco, Cal. 1915.

Draper, Miriam E., Librarian, Children's Museum, Bedford Park, Brooklyn, N. Y. 1911.

Eaton, Eleanor B., 332 Ostrom Ave., Syracuse, N. Y. 1918.

Flahant, Martha R. (Mrs. Francis J.), State Museum, University of Washington, Seattle, Wash. 1918.

Franklin, Mrs. Jean Dwight, 202 W. 74th St., New York City. 1918.

Goll, George P., Curator, Philadelphia Museums, Philadelphia, Pa. 1908.

Haynes, Clara Belle, Assistant, Springfield Art Museum, Springfield, Mass. 1918.

Hovey, Dell Geneva Rogers (Mrs. Edmund Otis), 115 West 84th St., New York City. 1918.

Huntley, Hattie R., General Assistant, Children's Museum of Boston, Jamaica Plain, Mass. 1919.

Hutchinson, Susan A., Curator of Books, The Brooklyn Museum, Eastern Parkway Brooklyn, N. Y. 1911.

Koch, Gertrude E., Ass't in Charge of Lending Collections, Newark Museum Association, Newark, N. J. 1917.

Levy, Florence N., Editor American Art Annual, Art Alliance of America, 10 E 47th St., New York City. 1908.

Lindburg, Thure H., 601 West 125th St., New York City. 1915.

McIllvaine, Mabel, 331 Belden Ave., Chicago, Ill. 1907.

Moorehouse, Alfred, Carnegie Museum, Pittsburgh, Pa. 1918.

Parker, Helen, Museum Instructor, Art Institute of Chicago, Chicago, Ill. 1918.

Riggs, Elmer S., Assistant Curator, Dept. of Paleontology, Field Museum of Natural History, Chicago, Ill. 1914.

Sampson, Harold R., Library Bureau, New York City. 1916.

Slocum, Laura, Pond St., Jamaica Plain, Mass. 1914.

Wallace, Lucie E., Ass't Librarian, Metropolitan Museum of Art, New York City. 1911.

Wheeler, Harold L., Librarian, School of Mines and Metallurgy, University of Missouri, Rollo, Mo. 1916.

White, Margaret E., Registrar, Newark Museum Association, Newark, N. J. 1917.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

NOVEMBER—1920

VOLUME III NUMBER 2

CONTENTS

POWDER-HORNS 36

NEWS FROM SCIENCE MUSEUMS 37

ANNOUNCEMENTS: "MUSEUM WORK" AND THE NEXT ANNUAL MEETING 40

NEWS FROM ART MUSEUMS 41

NEWS FROM HISTORICAL MUSEUMS 44

THE FUTURE OF MUSEUMS IN THE LIFE OF THE PEOPLE, . *Paul M. Rea* 48

THE MINNESOTA HISTORICAL SOCIETY AND ITS MUSEUM
Solon J. Buck (*Frontispiece*) 57

MOUNTING GEOLOGICAL SPECIMENS WITH SULPHUR . *Chester A. Reeds* 62

NEW ENGLAND CONFERENCE OF THE AMERICAN ASSOCIATION OF MUSEUMS 65

LITERATURE FOR MUSEUMS 66

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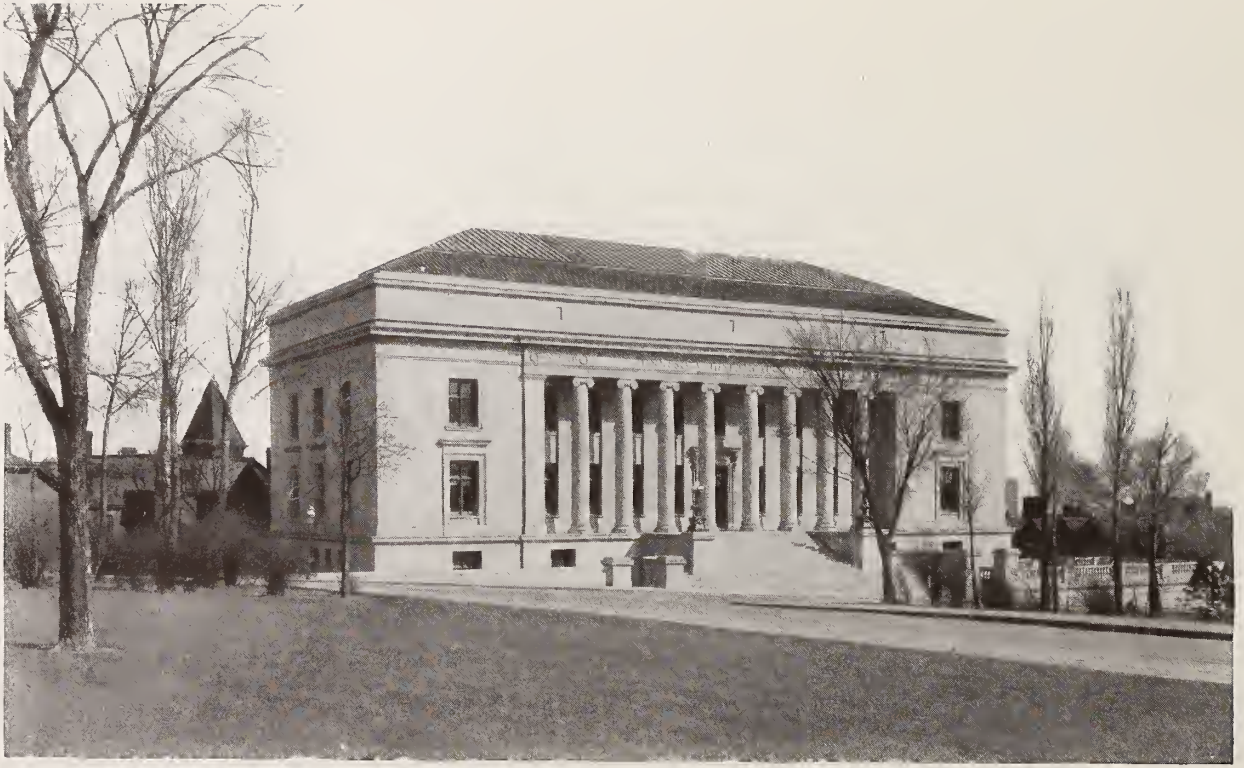
POWDER-HORNS

HISTORICAL Museums universally plead poverty (there are a few exceptions). As a matter of fact, the Historical Museums are among the richest of our museums, in possibilities if not in currency. When will they discover it!

They possess the visual background of America, the evidence of how our forefathers lived, the best there is of American culture. Archaeologists determine the culture of a race by its artifacts. Why should not our Historical Museums interpret the culture of old America to new America? It can be done by the only known way, namely, that of doing it. It will not be done if you, who may be curator, wait for money to do it with. But if you do all and more than you think you can, with the same energy you put into other things, the money will come,—the service will be rendered.

Begin by hanging a Powder-horn as if it were a rare painting so valuable that nothing must be placed near it to detract from it. Invite the grades studying American History to come to the Museum for a talk. Take the Powder-horn with you on your invitation call. Print or typewrite for distribution a brief history of the horn. Your friends will help, everyone will help, if they see that you believe in your work and are trying to do it. Try it!



MINNESOTA HISTORICAL SOCIETY BUILDING, ST. PAUL

NEWS FROM SCIENCE MUSEUMS

THE BUFFALO SOCIETY OF NATURAL SCIENCES OPENS NEW MUSEUM

On October 16th the Buffalo Society of Natural Sciences opened its New Museum at 1231 Elmwood Avenue. This building is merely the inner court of a much larger museum which is to be erected by the society as soon as funds are available. The court measures approximately a fifty-five foot square. There is also a lobby, hall and office on the main floor and an office and two work shops on the second floor.

The entire idea of the New Museum exhibit is to give every man, woman and child who visits it the opportunity to understand the evolution of this earth from the time it was a part of a nebula arm up to the present decade. The hall of the building is devoted to astronomy and meteorology, many of the transparencies having just been obtained from the Mount Wilson and Yerkes Observatories.

The next exhibit is dynamical in nature, telling of what elements our earth is made and of the forces that have changed the earth's crust to form continents, oceans, rivers, lakes and mountains.

This is followed by an exhibit of paleontology which touches on the flora and fauna of the sixteen great geologic ages and ends with an evolutionary exhibit of man and one of the horse.

The last exhibit exemplifies the way in which man has utilized Nature's products. It is truly marvelous how dyes have been made from coal tar; silk garments, alcohol, linoleum, tar and paper from wood; and the beautiful Deldare semi-porcelain ware from the commonest clay.

Among other interesting objects to be found in the museum are the relief maps of such localities as Mount Shasta, Mount Vesuvius, and the Grand Canyon of the Colorado. There is a very large relief map of Erie County which occupies a large space in the center of the floor. It was constructed by Frederick Burgie of Rochester.

Two cases have been reserved as a display ground for especially beautiful objects owned by the society. At present these cases are filled with precious and semi-precious stones, many of them in the matrix.

Of especial interest to the children is the fine exhibit of birds and animals which have been mounted by Joseph Santens. Mr. Santens is at present completing a collection of native birds which will be studied by the school children under the new Nature Study Syllabus as published by the Regents of the State of New York.

HAWAIIAN FISHES

Mr. Ernest W. Brown of Des Moines, Iowa, reports that he has brought home about 260 specimens of Hawaiian fishes, some of very large size. Mr. Brown is conducting experiments for the preservation of the colors of the fish from the Island waters.

INDIANS OF BRITISH COLUMBIA

Mr. Harlan I. Smith, archaeologist of the Geological Survey of Canada, spent the past summer studying the economic botany and zoölogy of the Bella Coola

and Ulkatcho Indians of British Columbia, and in collecting specimens of their handiwork. Mr. Smith took over 250 photographs of the country, its glaciers, people, fisheries, etc., as well as its archaeological and ethnological specimens. Several species of reptiles and batrachians were collected.

AMERICAN MUSEUM OF NATURAL HISTORY

Tibetan Collection.—The collection made by Rev. H. B. Marx, for sixteen years attached to a Moravian mission on the Indian side of the Tibetan border, has, through funds provided by Mr. J. P. Morgan, been secured for the American Museum. There are over 230 pieces in the collection covering probably every phase of the life of Tibet,—native costumes, regalia, household utensils, religious objects, rugs, weapons and military outfit, musical instruments, and books in commercial and the more ornate classical Tibetan writing. Up to 1720 only a few Europeans had ventured into the vast Central Asian plateau country, and trade relations with Tibet had not been established by the outside world. All attempts of Europe to open up trade relations and routes in Tibet, and even to explore, were repulsed throughout the last century. The peace treaty provided for three marts for British trade in Tibet, and prohibited the participation by any foreign power (other than China) in the government of the country. Conquered by China in 1720, Tibet, therefore, has continued in practical isolation under the rather loose suzerainty of China, and today holds the position of a living fossil nation. Great interest, therefore, attaches to this new collection brought from the closed and inscrutable heart of Asia.

BOSTON SOCIETY OF NATURAL HISTORY

New England Minerals.—There has been placed on exhibition an almost entirely new collection of minerals from New England localities, including Mount Mica, Mount Apatite, Haddam and Bolton. The minerals from Maine form probably the finest collection from that region in any museum.

One case is devoted to the local minerals found in Metropolitan Boston; other cases contain the nucleus of an exhibit of New England Economic Geology. Of the Connecticut minerals the greater number of specimens come from Haddam and Portland, and there are tourmaline, beryl, rose beryl, apatite, chrysoberyl, columbite, iolite, rose quartz, lepidolite and mica. Many of these vary markedly from the same varieties found in Maine. The Haddam locality is no longer being quarried. The Portland locality, however, is being actively worked at Strickland's Quarry, where feldspar is obtained from the pegmatite.

The minerals from Bolton are not of the pegmatite variety of Maine and Connecticut, but are due to metamorphic action on the limestone. The principal mineral is scapolite or wernerite, often of a lilac color. The greater part of this collection was obtained from Mr. G. L. Brigham, a farmer living in Bolton, who collected for many years.

The Society has received from the library of one of its late members, William Brewster, many rare and expensive works such as Sclater's Argentine Ornithology, and the four great volumes on birds of the Biologia Centrali-Americana, and the rare colored plates of Birds of Jamaica by Gosse. In all there are several hundred volumes.

During the past summer Dr. Charles W. Johnson spent considerable time collecting insects at Mount Desert, Maine, the results of which are to be published in the National Monument Publications, "Sieur de Monts."

Dr. Joseph A. Cushman has been to Honolulu as a delegate of the Pan-Pacific Scientific Congress.

WORK OF BROOKLYN BOTANIC GARDEN

The Ninth Annual Report of the Brooklyn Botanic Garden for 1919 shows a remarkable growth of the educational and scientific work of this, the youngest institution of its kind, not only in New York City, but in the United States. The Garden existed largely on paper for the first two years of its existence.

One of the most interesting features of the work of public instruction is the coöperation of the Botanic Garden with the Federal Board for Vocational Education. A course of instruction, covering two years, has been outlined and this has afforded invaluable opportunity for disabled soldiers, sailors and marines. The expense of this training is met by the Federal Government. There has never been adequate opportunity in this country for the preparation of trained gardeners such as occurs, for example, in the Royal Botanic Gardens at Kew and elsewhere in England and Europe.

Over 15,400 public school pupils have visited the Garden with their teachers for instruction by members of the Brooklyn Botanic Garden staff the classes sometimes remaining for three consecutive periods of work. Over 130 schools in the Borough of Brooklyn have sent classes during the past year, and the opportunities have also attracted classes from the Boroughs of Manhattan and the Bronx. In the Children's Gardens 320 boys and girls were registered, coming from 45 different schools in Brooklyn. The average value of the crop produced by these children on the 8′ x 10′ plot was $16.89 and on 10′ x 20, was $34.46. The total value of the produce taken from the Children's Gardens during the season was over $3,900, while the total cost to maintain the Gardens was only a little over $1800. "Keeping in mind the fact that the primary purpose of the Children's Gardens is educational and not commercial, it will be recognized that the total returns on the investment in the form of health, happiness, education, character, and good citizenship for these 320 boys and girls cost nearly $4,000 worth of wholesome food, stamped the Children's Garden as a most efficient and successful undertaking, and a factor of the highest importance in the educational activities of the City." The Garden conducts a training course for the preparation of teachers of Children's Gardening for which the Board of Education, New York City, grants credit toward meeting certain conditions of eligibility for promotion. Free public lectures, educational "movies" of plant life, and various educational conferences are included in the work.

In the field of scientific investigations public interest centers in the coöperation of the Botanic Garden with the Federal Government in studying the transit and storage diseases of fruits and vegetables in the markets and port of Greater New York. The investigations at the Botanic Garden also have for their purpose the elimination or control of other diseases such as the serious "potato wart" disease which infests the potato fields in Connecticut and other regions in and around New York.

The Brooklyn Botanic Garden has the only Japanese Garden and the only Rock Garden in a public park in Greater New York, and in fact in the Eastern United States, and in this Rock Garden there are growing over six hundred different kinds of Alpine and rock-loving plants.

The Garden issues two Botanical journals and an administrative quarterly series of popular leaflets and several other scientific and educational publications.

Nearly one-half million persons visited the Garden in 1919. Notwithstanding the increased cost of maintenance the work of the Garden was greatly hampered by the fact that the municipal appropriation for maintenance was less in 1919 than for 1918. The city appropriated only $50,000 for maintenance while the trustees of the Garden expended over $5600 of private funds for the scientific and educational work.

In pointing out the needs of the Garden the report calls attention to the desirability of a large endowment for extending the investigations of plant diseases. The Brooklyn Botanic Garden is strategically located for this work since within a radius of a few miles from the Garden is located the largest garden development in the United States, together with numerous large nurseries, and commercial florists' establishments. Also the bulk of foreign plant importations into the United States is received at the port of New York.

Copies of the report may be had by addressing the Secretary.

A POLICY FOR U. S. NATIONAL MUSEUM

This is the title of an article by Prof. T. D. A. Cocherell in the June number of *The Scientific Monthly*. In it he points out "that the purpose of the institution is service, and that the public support should depend on public approval. In order to render approved service the museum needs more curators, adequate collections which will come in the form of private collections as soon as there is assurance that they can be properly cared for; more room; a museum printing plant which will make possible the communication of accumulated knowledge to those concerned and the nationalization of the museum in a larger sense by the establishment of branch museums throughout the country,—briefly, the adoption of a policy which shall make the National Museum an intensely dynamic research organization looking to greater influence for human advancement and human welfare,—a great educational institution.

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Notify the editor at once if your copy has not come to you by the last day of each month of issue. "Museum Work" should reach you if you have kept the secretary's office informed of your address, and under our mailing privilege will be returned to his office if not delivered. Before making claim, make careful investigation of all mail received. A charge of 25c per copy will be made if claim is not received within the first ten days of the month next following the month of issue.

ANNUAL MEETING

The next annual meeting of The American Association of Museums will be held at Cleveland, Ohio, May 23, 24, 25, 26, 1921.

NEWS FROM ART MUSEUMS

ART MATERIAL FOR SALE

Mrs. Adeliza Brainerd Chaffee, of Worcester, Mass. had a national reputation as an authority upon Art matters, as well as a lecturer and author. From her pen among other publications, came the books upon "Raphael's Hours" and "Cupid and Psyche in Sculpture and Painting." At her death she left an exhaustive collection of Clippings, Photographs, Lantern Slides and other material, which is now offered for sale. A rare opportunity for Schools and Museums, as every school of Art is covered. Particulars will be given by addressing Albert H. Chaffee, No. 1 Hancock St., Worcester, Mass.

AMERICAN ART ANNUAL

Volume XVI of the American Art Annual, published by The American Federation of Arts, "includes not only a review of the year in Art, a list of the art museums in the country with reports of recent activities, and a list of art societies, organizations, schools, etc., and auction sales for the year, but also the *Who's Who*, a directory of more than 5,000 painters, sculptors and illustrators with addresses and biographical notes." The price is six dollars net.

OFFICERS OF THE COLLEGE ART ASSOCIATION

At the annual meeting of this organization held in Cleveland early in April, the former officers were re-elected: Professor David M. Robinson, Jr., of Johns Hopkins University, President; Professor Paul J. Sachs of Harvard University, Vice-President; Dr. John Shapley of Brown University, Secretary and Treasurer. Professor Frank J. Mather of Princeton and Dr. Edward Robinson, Director of the Metropolitan Museum of Art, succeeded Professor Holmes Smith and Miss Edith M. Abbott, the retiring members of the Board of Directors.

ART IMPORTATIONS

The American Art News, basing its statements upon statistics compiled by the National City Bank, tells of the significant increase in the importation of art works from Europe. In the year ending June 1, 1920, the shipments were valued at $21,715,000.00 as against $2,850,000.00 during the previous fiscal year. Whether or not this great demand for art works of fine quality will continue will depend largely upon the general economic situation in this country and partly also upon the passage or defeat of the bill now pending in the French Chamber of Deputies whereby the French Government would levy a heavy and almost prohibitive tax upon all art exports.

GROWTH OF THE NEWARK MUSEUM

The enterprising museum in Newark, New Jersey, reports that its accommodations in the Library building, in which its collections are shown, have become inadequate and storage space has been rented in a warehouse. This should be a strong argument in favor of a new museum building.

The permanent collections have been increased through the generosity of Dr. J. Ackerman Coles of New York City, and Scotch Plains, N. J., who has recently given more than eighty oils, including examples of the American School and some excellent copies of works by Guido Reni, Titian, Murillo,

and Tiepolo; twenty sculptures; ceramics; furniture; and several hundred valuable books suitable for the Museum library.

Mr. Berthold Audsley of the Museum staff has made models of a pioneer log cabin; Blackfoot Indian tepee; Dutch windmill; Santa Maria (flag ship of Columbus); Crusader; medieval castle (with working draw-bridge and portcullis); building the stockade, Plymouth settlement, 1620; Eskimo snow house. These models are available as lending material, especially for use in the schools, and are equipped with the necessary electrical apparatus for lighting.

YOUNGSTOWN'S GROWING MUSEUM

The new Butler Art Institute given to the people of Youngstown, Ohio, by Mr. J. G. Butler, Jr., and formally opened October, 1919, is rapidly progressing and has undertaken a varied group of activities. In addition to its permanent collections, traveling exhibitions of paintings are hung every two weeks. Numerous lectures are given in connection with these exhibits and provision is also made for the school children to come to the galleries where the pictures are explained to them. On Sunday afternoons musical programs are arranged which have been well attended, the general Sunday attendance at the Institute averaging eight hundred. The Mahoning Society of Painters, a local organization, meets weekly at the Institute and plans to have lectures on art given there. Mr. Ceylon Hollingsworth, a pupil of William M. Chase, is conducting a Youngstown Art League class in drawing from life. On Saturday mornings public school children with special talent receive instruction in drawing and painting while younger children attend a Picture Study Hour accompanied by lantern slides and educational films.

HARTFORD EXHIBITIONS

Beginning with a private view on April 13th and continuing through the summer, an exhibition of American paintings, Persian and Mesopotamian pottery, and Syrian glass has been lent to the Wadsworth Atheneum in Hartford, Conn., by Mr. Burton Mansfield. Mr. George A. Gay, of Hartford, has also lent a representative group of fifty etchings by Zorn which will remain on view for several months.

From May 6th to 16th "Native Arts of New Americans" were shown at the Atheneum under the auspices of the Daughters of the American Revolution. Many of the exhibits illustrated the arts of weaving, lace-making, and embroidery. A pageant of the "Spiritual Interchange," written and directed by Miss Inez Temple of Hartford, was performed in the Tapestry Hall of the Museum on two Saturday afternoons during the exhibition.

Convinced that the educational efforts of the Wadsworth Atheneum should be extended to meet the need and demand but limited at present by a lack of income, the Trustees of this institution have decided to adopt the method which has proved generally successful in other museums and have begun a campaign to gain Patrons and Members. Surely their splendid collections, the educational work already accomplished, and the exhibitions and lectures held, entitle them to enthusiastic support.

STORY-HOURS FOR CHILDREN AT THE METROPOLITAN MUSEUM OF ART, NEW YORK

Instituted in 1917 under the direction of Mr. Henry W. Kent, Secretary of the Museum, these story-hours have

grown so steadily in popularity that the attendance under normal conditions now far exceeds the limits of the lecture-hall. During the greater part of last year this room, accommodating six hundred little folks, was crowded at the regular story-hour, three o'clock each Sunday afternoon. For the overflow and those late ones coming from distant schools Miss Anna C. Chandler repeated the story in the class-rooms at four o'clock. Similar story-hours for the children of Museum members are held on Saturday morning and have likewise been most enthusiastically received. An enthusiastic hierarchy of Pages, Squires and Knights manage the seating, the orderly exit before the advance of the grown-up lecture which follows, and the gallery trips, where their oft repeated warning: "If you touch a thing and I touch it and everybody touches it, pretty soon there won't be anything left for anybody to enjoy," protects the objects better than any attendant could.

Some of the stories are adapted from history or legend, others are spun from Miss Chandler's imagination and woven about some noble king or hero or great event. After the story has been told in an artistic manner, it is illustrated by lantern slides, especially of objects in the Museum's collections. The stories are all directly related to Museum material, and the particular objects mentioned by Miss Chandler are eagerly sought out in the galleries afterward. The little people are rapidly becoming familiar with all the collections in the Museum and think of it as a vast treasure-house, or, as one little girl expressed it, "just like a fairy palace." That the stories have a universal appeal is proved by the fact that not only do children of all ages listen with close attention, but fathers and mothers, too, delight in the magic of the story-teller.

A COMPETITION OF WOMEN'S WEAR DESIGNERS

The Art Alliance of America announces that the Fifth Annual Women's Wear Competition will be held in November. An exhibition of the articles entered for competition will be open to the public from November 20th till December 4th. A large number of prizes have been offered by manufacturers, dealers and other persons interested in raising the artistic standard of American products.

JOHNSON PAINTINGS ON VIEW

A group of paintings of the Italian School from the Primitives to the sixteenth century, part of the John G. Johnson collection which has been given to Philadelphia on condition that the terms of the donor's bequest be fulfilled, has been placed on view in the Pennsylvania Museum and a brief catalogue has been issued. Some of the works are school pieces but are of high merit. The artists represented include Masaccio, Botticelli, Signorelli, the Vivarini, Palma, Lotto, Tintoretto, and Sodoma.

CO-OPERATIVE ART BUILDING PROPOSED

In order to have a central building where representatives of the many art and craft organizations in New York City may meet, where exhibitions may be held and interest and good feeling between these various societies and the public stimulated, seven art organizations—the American Institute of Graphic Arts, Art Alliance of America, Louis C. Tiffany Foundation, National Society of Craftsmen, Pictorial Photographers of America, Society of Illustrators, and the Society of Jewelry Designers—have recently united in a

plan to secure a Coöperative Art Building. If the necessary funds, estimated at $250,000, are raised, it is proposed to purchase and remodel two or three houses centrally located, where exhibition galleries, auditorium, salesrooms, and offices for the coöperating societies may be provided.

The report in the *American Art News* states that the newly-incorporated holding company will issue debenture income bonds to the amount of $250,000 which will be redeemable in thirty years. It is planned to include studios in the new building, the rental of which will furnish income for maintenance and pay dividends on the bonds. Before April 24th over $40,000 had already been subscribed.

NEWS FROM HISTORICAL MUSEUMS

NEW ENGLAND

In 1910 there was organized in Boston, The Society for the Preservation of New England Antiquities with the object of saving for future generations the rapidly disappearing examples of early architecture still extant together with minor antiquities connected with the people of New England. Since its foundation, the Society has saved twenty-five buildings in various parts of this region, seven of these being acquired outright. The Boardman house at Saugus, erected in 1651, is among the oldest purchased. Furniture, household decorations, utensils and clothing of bygone days, interpreting to the youth of today, the manners and customs of their ancestors, are gathered in the headquarters in the Harrison Gray Otis House; but ultimately a fireproof building will house a New England Museum of the same general scope as the great folk museums of Europe. Beginning with July, the Bulletin of the Society will be published quarterly and cannot fail to be of much interest wherever the New England spirit has penetrated. One may doubt if there is any spot in this country where that influence is not cherished in some degree.

OKLAHOMA

Historia for July announces the presentation to the Oklahoma Historical Society of two important groups of museum objects in which the East and the West mingle strangely. One comprises early American utensils such as brass lamps, candle snuffers, a candlestick, coffeemill, flax hatchel, grain cradle (hand forged), grease lamp, horn vessel for vinegar used in whetting scythes, knives and forks from Waynesboro, Pa., a millwright pick, spinning wheel, wall-sweep clock, wooden spoon and wool cards. The other group comprises fire arms and accoutrement such as the cap-and-ball revolver used by Jesse James, a spur that once belonged to Kit Carson, an English flint lock revolver, a Revolutionary War bayonet, a silver mounted bridle once the property of Geronimo, an ancient tomahawk and calumet, a "pepper-box" pistol, four solid shot from Gettysburg, etc., etc. The above and many other objects are the gift of Mr. I. Kirby, of Oklahoma City, who not only had the distinction of being present when the famous Daltons were killed in Coffeyville, but had the presence of mind to secure photographs of the scene which are now in the archives of the Society. It may be of interest to Mr. Kirby to know that Jack Dalton, the third brother, a sometime resident of Chicago, is a periodical visitor at the Historical Society of that city and has presented a variety of firearms to its museum.

Mrs. A. A. Brewer, wife of an early

missionary at Fort Sill, contributed to the library the text of the Lord's Prayer in Comanche.

Another recent addition to the Society's gallery of portraits is several hundred photographs of "Eight-niners." The list contains many widely known names, among them, John Abernathy, Buckskin Joe (J. S. Works), C. M. Bannister, George Bellemy, Cash M. Case, Kaye W. Dawson, Houston B. Tehee, Oklahoma Charley Rothwell (Custer Maverick), J. O. Severans (United States Marshal), Chief Quanah Parker (Arapahoe), etc.

If anyone thinks that little history has been made in Oklahoma he will change his opinion after reading *Historia*, one issue of which often announces more accessions of material than the majority of societies in the older states do in a year.

WASHINGTON

The Washington University State Historical Society at Seattle recently received two historic flags of much significance to that region. The earlier one belonged to the first permanent American settler north of the Columbia River, John R. Jackson who in March, 1845, selected a site for his home at what was afterward known as Jackson Prairie. This home became the most prominent way station between Puget Sound and the Columbia River. As the first courts were held there, an American flag was needed and Mr. Jackson in 1853 sent to San Francisco for the materials and had one made in his household. This flag, unfurled on the Fourth of July of that year and still in a fair state of preservation, is presented to the Society by a daughter of the pioneer.

The other historic flag was made at Claquato, near Chehalis, Washington, and was first used in the Fourth of July celebration of that town in 1862. Built less than three quarters of a century ago, the buildings that these flags decorated have disappeared and even their exact location is matter for debate today. Seemingly the mills of the Gods grind faster in the West than in the East where houses two centuries old are not uncommon.

In 1903, the Washington Society placed at the entrance to Nootka Sound a granite monument bearing the significant inscription: "Vancouver and Quadra Met Here Under The Treaty Between Spain and Great Britain, October, 1790."

BRISTOL ISLAND

A collection of historical objects of great interest that has no parallel in American museum work is that received by the Bristol Museum and Art Gallery on Bristol Island, namely, a collection of fourteen ancient banners of various Trade Guilds, as follows:

Guild of the Tailors; Guild of the Faculty of Joiners, 14th Century; Guild of the Masters and Governors of Barbers and Surgeons, 16th Century; Guild of the Art and Mystery of Coopers, 16th Century; Guild of the Plaisterers Company; Guild of the Bakers Company; Guild of the Shipwrights; Guild of the Curriers; Guild of the Pewterers; Guild of the Weavers; Guild of the Wire Drawers and Pin-Makers; Arms of the Society of Merchant Venturers; Ancient Guild of St. Stephen's Ringers; Banner of the Cordwainers' Company.

NEW YORK

The cover of the April number of the New York Historical Society Bulletin reproduced an early print of "Wall Street looking East from Broadway about 1825." How fascinating to think of New York as it is here pictured.

Prancing steeds are drawing "cutters" and the air and spirit of the whole composition is amusingly elegant. Picture, if you please, equestriennes enjoying a canter on Wall Street on a crisp wintry morning—the swish of the horses' tails—the ecstacy of the bounding dogs. Even the luxury of the present day lacks something exceedingly fine and rare—something truly American that is here in evidence. Careful study of early American prints, with all of their naivety does more to define ones sense of manners and customs than the reading of many pages could do.

This same issue has a very valuable account by Caroline Ransome Williams of the advancement of the science of Egyptology in America in which the endeavors of early collectors are set forth. The Abbott Collection of Egyptian Antiquities until 1872, was the only Egyptian Collection owned by a public institution, having been placed on exhibit January 4, 1853. Some of the broadsides announcing the event are interesting studies in publicity methods. One of these owned by the New York Historical Society is reproduced in this article and we read the following footnote with delight: "This Wonderful Collection is now daily the resort of the *elite*, and is patronized by all persons of literary taste and refinement. It is decidedly the most popular, the most attractive, and the most instructive Exhibition in the City."

NEWPORT

Congratulations are tendered to the Historical Society of Newport upon its adoption and restoration of the Bow-window so interestingly explained in their April Bulletin. The sketch of its vicissitudes is truly dramatic and it is easy to fancy it as the background of numerous historical incidents.

WISCONSIN

"Save Aztalan" is the appeal in the January number of the *Wisconsin Archeologist* by Dr. S. A. Barrett, President of the Wisconsin Archeological Society and Publius V. Lawson, Chairman of the State Landmarks Committee of Wisconsin Historical Society. Aztalan, a sacred Indian city, of great antiquity, we are told, is one of the wonders of the West. Recent excavations have shown that these mounds and the great enclosure, with its mounds and pyramids, undoubtedly formed a great religious center, and that it was a Mecca to which probably resorted Indians, even from distant parts, to indulge in the mystic worship of the Indian pantheon. Great numbers of aboriginal stone, bone, shell, antler, and other implements, and ornaments have been found at Aztalan, associated with remains of pottery vessels, all pointing to the former presence of a populus village, a religious and cultural center, of the highest importance in Wisconsin's aboriginal history. Plow and time have made sad havoc with its ancient glory. "Cannot this work of the destroyer be stayed, and these precious monuments of a race that no longer lives to tell its story, be preserved?" has been the cry of every writer on Aztalan for eighty-three years. A concerted movement is being conducted all over the State led by the Landmarks Committee of the State Historical Society, to urge the acquisition of the property as a public park. Let us wish them success, and if we can, further the movement.

TENNESSEE

The Tennessee Historical Society writes that the State is about to erect a memorial building in which they hope to have quarters in the future for an

historical museum. Enterprising city builders as well as promoters of Americanization, will if they are wise, see to it that the hopes of historical societies for quarters in which to demonstrate that republics are not ungrateful, are not unduly deferred.

NATIONAL MAGAZINE OF AMERICAN HISTORY

The National Magazine of American History, a practically new publication, will give many of us an hour of fascinating as well as instructive reading. The account of Lafayette's visit to America in 1824, drawn from writings of Josiah Quincy is more than enjoyable, while his description of the horse race "on the 27th day of May, 1823, in the city of New York, between 'Eclipse' of the North and 'Sir Henry' of the South," make one envious of the "Days of real sport."

Concerning social life in Washington, he writes "first come the dinners," and in an account of a dinner at the home of the Hon. Daniel Webster, says, "Webster carved the beef and was in a charming humor. He told some good lawyer's stories and gave us a graphic account of the burning of his house in Portsmouth. He was troubled about the loss of his library," but according to Mrs. Webster, "There was something in the house which Mr. Webster regretted more than his books —there was a pipe of wine in the cellar, and I am sure that Mr. Webster's philosophy has not yet reconciled him to its loss." Thus does history repeat itself.

Indian Fellowship League.—One of the interesting organizations in Chicago is the Indian Fellowship League, an organization which bids fair to become nationwide in its character and influence and a credit and honor to Chicago.

Chicago, the fourth city of the world, grew up around an Indian trading post and the foundation of its great wealth was laid by its Indian trade. Even its name is Indian.

Little thought is given to the future of the Indian and less to his past, so that it has remained for a few men and women of Indian blood to organize the Indian Fellowship League. The Chicago Historical Society has recognized the need for and the value of such an organization and has found space to shelter the League in its busy and already overcrowded building.

Here interesting Fellowship meetings are held at frequent intervals—meetings of an informal social character, the entertainment being furnished by members and consisting of informal talks on Indian life and customs, reminiscences, Indian songs, dances and music. These are real Fellowship meetings.

The following extracts from its By-Laws speak for the high aim of the League and may be of interest:

DECLARATION OF PURPOSE AND OBJECTS OF THE ORGANIZATION

To bring about conditions which shall result in better understanding of the American Indian, and true fellowship between his race and the other peoples of our country.

To collect and disseminate information bearing upon the ethnology, art, and culture of the Indian.

To maintain in Chicago a place where specimens of Indian handicraft and objects of historical interest may be assembled and kept for reference and exhibition.

To acquire a library of works on and pertaining to Indian matters.

To encourage research.

To cooperate with all worthy movements deemed to be of moment to the welfare of the people and to oppose those which seem to be of the contrary.

To direct all of its energies to the foregoing objects and to not allow itself to be used for personal or private interest or gain.

To keep always as its paramount aim the honor and welfare of the Indian Race, and that of our country.

"Any adult American citizen of the Red or White race, willing to give service to the common benefit, may become a member of the League," and a cordial invitation to join is extended to all who are interested.

THE FUTURE OF MUSEUMS IN THE LIFE OF THE PEOPLE

By Paul M. Rea

Address of the President of The American Association of Museums at its Fifteenth Annual Meeting, Washington, D. C., May 17, 1920.

It is to me a most welcome circumstance on this occasion that the annual address of the President of the Association of Museums is expected to treat of some broad aspect of our work. For never before, as it seems to me, has it been so important for us to survey the general relations of American museums to American life. As we all know, this is a time of social discontent, a time in which all our established institutions are being seriously challenged. I believe, therefore, that it is most important at this critical period for us to examine the museum situation in an objective spirit and to consider in a critical way the place of the museum in our present social structure. It is for this reason that I have chosen as my subject this evening, "The Future of Museums in the Life of the People."

Opportunity of Museums

That this future is one of great and substantial service, and in a way as yet but imperfectly realized, is one of my most vital convictions. Never was the time more opportune. The disquieting tendencies of the present period—its senseless spending, its seeming low plane of materialism, its antisocial propaganda in word and action—which threaten our national sanity and vigor, cannot be counteracted by suppression or force. The task of America, as well as of the rest of the world today, is to inspire and cultivate more wholesome and saner interests and truer ideals.

There has been no time in human history when great inspirational ideals have had so great a power to work in harmony with trained intelligence for the betterment of our social structure and the increase of human happiness. Upon this combination, which carried the allies to victory in the World War, must depend the solution of the unrest that has followed the war. To our museums the opportunity is presented of enriching the lives and inspiring the ideals of all classes of society, and insofar as they succeed in doing this they will contribute to the realization of what we hope to make America express. My purpose this evening is to offer for such consideration as in your estimation they may merit my own convictions as to what it is in our power to accomplish toward this end—convictions which are the fruit of my studies of museum conditions in America during more than ten years as secretary of this organization.

An effective program must be based upon conditions as they actually exist. Let us therefore attempt to picture these conditions. They pertain first to museums and second to the Association of Museums. In former communica-

tions I have directed attention to the fact that from causes inherent in their organization fully three-quarters of our existing museums hold but limited promise of service to art or history or science, or to humanity, while the remaining quarter of our museums represents a fundamentally new type rich with possibilities of service to humanity. It is the biological spectacle of a new and better species arising out of a declining species. Only as the American people understand this evolution can they be expected to give it their whole-hearted support.

Ineffective Museums

We must recognize as one of the fundamental conditions of the present situation that thirty-eight per cent of the six hundred museums that exist nominally in the United States are supported by colleges and that only five of these museums expended $1000 or more in the year 1910, and that thirty-five per cent of the museums of the country are supported by societies or associations and of these only five expended $1000 or more. The astonishing fact that of approximately four hundred and thirty-eight museums, constituting seventy-three per cent of all museums in the United States, only ten expended $1000 or more in 1910, is of such significance as to require some further consideration. The mere amount of money expended is by no means a full measure of the value of a museum, but it is inevitable that museums that handle less than $1000 a year cannot be well cared for or give effective service to the people.

Obsolete Museums

It is largely due to these ill-cared-for accumulations, to which no arrangement has been given that will make them speak their meaning and which have no one to interpret it, that the word "museum" has come in the minds of the majority of people to stand for a storehouse of curious dead things, interesting chiefly to specialists and having very little relation to human life. Every one of these neglected, inadequately supported museums contributes to this unfavorable connotation of the name, and is therefore an obstacle to the development of every efficient museum. To recognize this fact is, I need hardly say, in no way a disparagement of the founders of these museums and of the purposes which they served in the past. For example, the natural history collections supported by colleges were for the most part established during the first half of the nineteenth century, at a time when chairs of natural theology were common in the colleges and when there was a very real and wide-spread interest among the people in nature as the handiwork of God. College students were deeply imbued with this interest and the alumni of the colleges as they scattered to the four corners of the earth carried this interest with them and sent back to their college museums further illustrations of this great principle. Let us realize clearly that these museums arose to meet a very real popular need and long performed a highly useful function. With the profound change in theological and philosophical concepts of the latter half of the nineteenth century an entire change in point of view took place and this great body of college museums ceased to reflect a popular need and passed into the state of disorder and neglect in which we now find them. Where they were formerly a source of inspiration and pride to the students who passed through the colleges they now make an opposite impression. It is simply, as I have said, an example of a declining species that must give way to a rising one.

Undeveloped Museums

What has been said as to the lack of vital touch with the people has reference not merely to many museums of natural history. With museums of history and of art the case is not essentially different. Most museums of history are maintained by historical societies. Their purpose is an admirable one, in that they represent a permanent, rather than a temporary popular interest in the lives of our forebears and our local history. The great majority of historical societies, however, are composed chiefly of antiquarians whose temperament makes them live in memories of the past rather than in the activities of the present and who lack the knowledge of how to make their museums attractive to the general public. There is no field more fascinating in its museum possibilities than history, and yet the great majority of historical museums up to the present time fail to realize their possibilities and therefore contribute to the unfavorable connotation of the word "museum."

Only about ten per cent of the museums in the country are art museums. These represent the universal interest in beauty and culture that finds little opportunity of expression among the poorer classes but develops to some degree whenever wealth accumulates a surplus beyond the necessities of life. Every person of means makes his home to some extent a museum of art, however much the quality of the art may vary. Art museums, therefore, draw the natural interest of persons of wealth. For this reason their general appearance is usually more attractive than that of the college museums of natural science or the historical society museums. Until comparatively recently, however, there has been an exclusive and somewhat condescending attitude on the part of art museums that has prevented their becoming truly popular institutions.

Effective Museums

This, then, is one side of the museum situation at the present time—a side which I do not at all look upon as disheartening, but as one that, in our outlook toward the future, we must recognize with entire frankness. Now what is the other side? It is the rise, chiefly during the last twenty-five years, of a new type of museum—a type which, for want of a better term, I have designated the public museum. These institutions are in part new enterprises, in part transformations of museums of the older type; but, in marked contrast with the museums that I have been describing, they are all directed to the service of the public and inspired with the purpose of participating constructively in the life of the people.

Modern Museum Service

How great this public service has already been and how immense are the potentialities for expansion in the future, it is hardly necessary to state to the members of this association. There has not been a meeting in which the conspicuous results obtained by the coöperation of these museums with the public schools have not been a topic of enthusiastic discussion. Through the children museum exhibits and the ideas they teach have been made to reach all classes of people. But the work in connection with the schools is but a part of what has been accomplished, a very small part of what is going to be accomplished. Industrial and economic exhibits, with their great power to awaken a keen and intelligent interest in practical conditions and problems, are attracting increasing attention. Movements for the protection of trees and

birds have been inspired and guided by museums. Tuberculosis and child-welfare exhibits have contributed notably to a realization of what is needed and what can be done to combat some of the greatest dangers to social welfare. More and more it is coming to be seen that museums are ideal agents of intelligent publicity. Publicity of the right sort is essential to the success of popular movements, and the resources of these museums are being turned to this work as occasion arises.

Growth of Public Museums

As to the financing of this class of museums, they are supported sometimes by endowment and private gifts, sometimes exclusively by tax funds, but most commonly by a combination of these two methods. Complete financial statistics of their operations are not available, but in 1910 thirty-one of them had a combined endowment of twenty million dollars. Twenty-nine had combined appropriations of tax funds in excess of one million dollars annually. Seventy-six had a combined income from all sources in excess of three million dollars. Sixty-eight of these museums had a combined attendance of over six and a quarter million people annually. These figures are cited merely to show that these museums differ from all those previously described in performing such service as to draw to their support large sums of money. The steady growth in the number of these museums, in the range of their activities, and in the scope of their financial operations marks these museums as the new species arising out of the declining species. They represent an idea capable of enormous expansion for the betterment of our social structure. It makes little difference whether the subject-matter of these museums is art or history or science; the important feature is the common purpose of social service.

Present Isolation of Museums

The museums which are making these highly significant contributions to American life are working almost entirely independently, and are scattered quite irregularly over the length and breadth of our country. Why is it that they are so few and disassociated? Why is it that the idea they express has not been nationally recognized? The answer seems to me to be clear. Up to now the museums of America have suffered from the great disadvantage of isolation. Even the most active are fighting the battle of progress with their own unaided strength. It was largely to overcome this fault that this association was created, and it has done much toward coöperative effort, but far from enough. It is true that museum staffs maintain some familiarity with each other's work and that there is a very fine spirit of helpfulness in the interchange of courtesies and practical aid in some of the details of operation, but the spirit of coöperative fellowship rarely reaches to trustees or other boards of control, museums as institutions have no effective union, and there seems to be little comprehension that coöperative and concerted action of museum corporations would give new power, not only to the general museum cause, but to each individual museum in its relations with its local public and local problems.

Is there a director among you who has not faced situations where he has felt his inability single-handed to convince his community of ideas he knows to be true, and yearned for a helping hand from other communities that he knows have met similar situations successfully? Ask the local leader of any

organized movement whether his national organization is of any value in his local problems and I am confident he will tell you, as many of them have told me, that without this support it would be impossible for him to continue a large part of his work.

I have presented to some of the keenest minds in the country as fairly as I could the present difficulties of museums, and they have all said in substance:

> What you tell me is most illuminating. I have often wondered why museums so generally fail to get their worth across to the people. Now I see why it is. You have no organization. What can you hope to do by isolated effort without effective organization?

If I have shown to how large an extent the public misconceives and to how large an extent it imperfectly understands the nature and purposes of modern museums; if I have shown how largely museums themselves are responsible for this very imperfect appreciation; and how great is the task of a small number of progressive museums to educate public opinion and to obtain a more worthy place in public estimation by isolated and uncoördinated effort, then I am sure your thoughts will naturally turn with me to a consideration of this American Association of Museums, whose avowed object it is "to promote the welfare of museums and of all matters pertaining to them," and that you will agree with me, that, pleasant as it would be to speak of the many good things we have accomplished, we shall profit more by facing some of the things we have left undone that we ought to have done. I trust you will attribute to me no other motive in doing this than to point the way to a greater and more effective service in future.

Professional Associations

I think I can best make clear wherein, as it seems to me, we have failed in a main purpose of such an organization as ours, by pointing out that there are two very distinct types of coöperative association which I shall designate for want of better terms as individualistic and institutional associations. The former is illustrated by most professional associations. Their purpose is to afford a meeting ground for personal acquaintance and exchange of ideas between individuals engaged in a common interest. They are thus designed to reduce the isolation of individuals. They usually require for their effective functioning comparatively simple machinery. Annual meetings fill most of their needs. Moderate dues cover the necessary expense of these meetings and of the limited correspondence of the secretary, whose duties are so light that he usually requires little or no remuneration. It is desirable to publish the most important papers presented at the meetings, and there are journals almost always available for this purpose. If there are not, and the association undertakes to publish its proceedings, serious difficulties may be expected unless the profession represented be a very numerous one.

Institutional Associations

What I have designated as institutional associations represent the union of local organizations, institutions, or corporations, not so much for the benefit of their individual employees as for the strengthening, by mutual support and coöperative action, of the member institutions and the furthering of their common purposes. These associations have as their object the lessening of the isolation of institutions and the increase of power through united action. They require for effect-

ive functioning a strong central organization, and financial support proportionate to the magnitude of the interest they represent and the program to which they are committed. They flourish in direct proportion to the service they render to their member institutions. The expense of the central organization is determined by and prorated among the member institutions. Every strong national movement that I can recall has attained its national character through such an organization as I have indicated. Many examples will occur to you. I might cite the Young Men's and Young Women's Christian Associations, the Chambers of Commerce, and many other powerful influences for a better America.

Our Problem

Turning now to our own Association, we find its object as stated in its constitution to be:

> To promote the welfare of museums, to increase and diffuse knowledge of all matters relating to them, and to encourage helpful relations among museums and those interested in them.

Our purpose as thus stated puts us squarely in the second or institutional type of association. The functions of a professional association were also in the minds of the founders, but their subordinate position appears from the absence of any direct reference to them in the constitution. They are provided for only in the phrase "to encourage helpful relations among museums *and those interested in them*." Even here the institutional character of the Association is reiterated, and "*those interested in them*" must include far more than museum employes, for I assure you that it was never intended to suggest that museums are of interest only to their employes! The committee on organization contemplated a plan of financing appropriate to the purposes it defined for the Association, as appears from the provision of Article III that

> Each museum paying *not less than* ten dollars a year shall be a Sustaining Member of the Association, and through its chief executive officer or a properly accredited representative shall be entitled to cast a vote on all matters coming before the Association.

I remember that it was the expectation of the committee that member museums would pay dues in some way proportionate to their resources. In practice, however, the failure to definitize this expectation resulted in the minimum dues becoming the standard dues.

The preponderance of individual or active members and the failure of museum trustees and executives to appreciate the potential power of the principle to which they had committed themselves combined to make the Association from the start a strictly professional association, and to develop almost exclusively that aspect of the object stated in the constitution which concerns the internal affairs of museums, or more explicitly the matters of technique with which members of museum staffs other than directors are chiefly concerned and which constitute a considerable part of the problems of directors.

It is here that I believe we made a great mistake to which our subsequent difficulties are chiefly due. I believe most heartily in the value of this organization as a professional association and I am deeply appreciative of the service it has rendered to museum workers. I believe this service is abundantly worth to us as individuals all that we have paid in dues. I believe further that the benefits that have

accrued to our museums from the improved quality of our work that the Association has given us are worth far more to them than the money they have invested in dues.

A Broader Vision

But I do maintain that we need a larger vision of this Association than we have hitherto had, and my desire this evening is to appeal to you to set your hearts and minds to the fulfillment of the whole purpose with which this Association was endowed at its birth.

We have not been entirely impervious to the opportunities of broader service that have been knocking at our door. Again and again we have sought to accomplish some feature of that service, but each time we have been balked by lack of funds. I assure you that this inability to obtain funds should not surprise us in the least in view of the theory on which we have worked. The problems with which we are confronted are the problems of the incorporated museums of America and not the problems of the employes of these museums. It would be unjust even if it were possible for museum employes to finance the cause of museums.

We whose whole lives are saturated with museum ideals and who have met annually for fifteen years to consider and perfect these ideals must first gain for ourselves the full vision of the place of museums in American life. Then we must convey this vision to the corporate bodies by which we are employed. When once they attain this vision and join with us in making it a reality, the means will be found.

I hope that I have now made clear my diagnosis of the existing situation. First, the great mass of the people have failed to understand and appreciate the kind of museums in which we are interested, and this is naturally and directly traceable to the existence of a large number of museums that have fallen from a state of usefulness into a decline from which, owing to the nature of their support, there is little hope of their recovering. Second, the modern museum with its many varied kinds of public service differs utterly in its purposes from the old and declining type. Third, this Association has hitherto been compelled to confine its work largely to the professional problems of museum workers.

It now becomes possible for us to gain a clearer vision of the great opportunity that lies before us and of the method by which we may avail ourselves of this opportunity. The remedy for the present situation is coöperation.

The Remedy—Coöperation

We must coöperate in developing a national vision of the place of museums in the life of the people. We must educate public opinion to an understanding of the great difference between the modern museums and the obsolete museums. We must coöperate for the freer and more systematic interchange of information and service to better the development of existing museums and to make possible a healthy growth in the number of well-organized museums, to the end that the splendid service now being rendered by a limited number of museums to a limited number of American cities may ultimately be extended to all communities. We must avail ourselves systematically of the opportunities offered by the magazine and newspaper press to diffuse these ideas more generally throughout the country. It may well be possible that in addition to the further development of our professional journal, Museum Work, we may find it necessary to publish a popular magazine for wide distribution, a magazine drawing its

material from museums of all kinds in all parts of the country and presenting this information through a highly interesting text and the best of illustrations. I have in mind a magazine of the type of *The National Geographic Magazine*, or of *Natural History*, the splendid *Journal* of the American Museum of Natural History.

We need an organization to bring to the aid of individual museums the experience and the moral support of all museums and especially to educate public appreciation of museums. A program of positive practical service will make this Association indispensible to every active museum. The cost of this service should very naturally be borne by the museums in proportion to their means. In view, however, of the diverse financial organization of museums and the restrictions upon the expenditure of public funds it may very probably be impossible to work out at the present time a distribution of the cost of these services that is both equitable and practical. It will certainly require the coöperation of museum trustees, as well as of museum employes, and it will probably require a privately raised guarantee for an initial period of years to put this program into execution. But the obvious value of developing and extending museums as a new but thoroughly tested contribution to American life should make it easily possible to finance this experimental period. When once the worth of the work has been demonstrated, I hope that means may be found to make it self-supporting.

Power of Organization

Such an organization as I have outlined may be a new idea in museum development, but it is not a new idea in other fields. The condition of Young Men's Christian Associations throughout the country twenty years ago was closely comparable with the condition of museums today. The change which has been effected would have been impossible without organization. The transformation of chambers of commerce from ineffective, ultra-conservative, isolated bodies to an aggregation of strong and active units, voicing their opinions through the National Chamber of Commerce, which is rapidly becoming the exponent of the best commercial ideas of the country, is due to organization. The conspicuous efficiency of library service throughout the country is due to organization. The elevation of the standard of scholarship and equipment in our medical colleges, which is one of the most remarkable achievements of the past decade, was possible only through the influence of a national organization. The power of the Associated Advertising Clubs of the world is the result of the organized development of local units.

Everywhere the effect of organization is a stimulation of local effort, a national currency of ideas, a higher efficiency of method.

As one example among many that might be cited to show how a single institution may be reinvigorated by being a member of a well-organized body, I may mention the Young Women's Christian Association in my home city. Until two years ago this was as dead an institution as many museums that I know. At that time the national association lent its aid and sent down a highly capable secretary. The result in two short years is a new $125,000 building, a budget of $135,000 a year, and a thoroughly organized service reaching out in many directions and backed by public sentiment. This newborn Y. W. C. A. contributes $2600 annually to the national association. The Y. M. C. A. in the same city contributes $4000 annually to its

national association. The secretaries of both these associations consider these contributions the best-paying investments they make.

A Practical Program

I have endeavored this evening to present for your consideration a fundamental principle rather than a detailed program. It would be presumptuous for me to attempt to cover all the needs of American museums. Yet to give definiteness to the principles I will venture to suggest some of the features that I am confident would be of great value to individual museums and to the general museum cause:

1. Education of public understanding of museum purposes and knowledge of what modern museums are doing. This to be accomplished through approved publicity methods and especially through personal assistance to museums in their local campaigns for appropriations, memberships, and affiliation with related organizations.

2. A bureau of information regarding the practice of museums in all matters of corporate organization, financing, relations with the public, and internal administration. Each museum now has to solve these problems with the most meager knowledge of what other museums do in similar circumstances. We need a more vivid consciousness of being part of a great national movement.

3. Recognition of museums by cognate organizations. For fourteen years we have been enthusiastically developing our extension work with schools, yet we have never had any recognition for this work from the National Education Association and for the lack of such recognition our relations with the schools have fluctuated with the personal inclination of successive school officers. This is but one illustration of a need that extends in many directions.

4. The binding together in a common interest of museum trustees and members throughout the country for the stimulation of keener and more intelligent interest in museums.

To perform these services for the betterment of American life I conceive to be the mission, the duty, and the privilege of this Association. I am fully aware that many of you will feel that as an immediate objective this is a Utopian dream, a task too difficult of accomplishment to merit your serious consideration. I assure you it is both practicable and feasible, that similar undertakings are succeeding all about us at this very moment, and I believe we are negligent of our opportunity, derelict in our duty, and unworthy of our faith if we do not devote ourselves to this service to humanity. In no previous period has the direction of social evolution trembled more uncertainly in the balance. We must mobilize every force that makes for good in the struggles of peace as we did in those of war. I have tried to picture to you what I believe our part in the struggle to be. It requires but two qualities to succeed —the spiritual power of strong high purpose and the intellectual power of practical organization. I have faith to believe that we are lacking neither in the spirit to sustain nor the practical intelligence to realize our ideal of a coöperative body of American museums in the interest of the life of the American people.

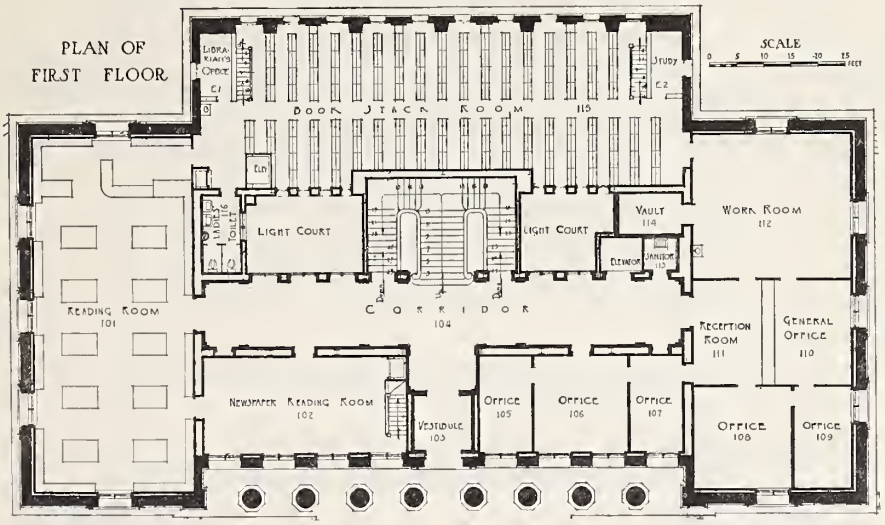
THE MINNESOTA HISTORICAL SOCIETY AND ITS MUSEUM

SOLON J. BUCK, Superintendent of the Society

(*Frontispiece*)

The Minnesota Historical Society was formally organized on November 15, 1849, in the office of Charles Kilgore Smith, secretary of the territory of Minnesota. Alexander Ramsey was elected president and Mr. Smith, secretary. The first territorial legislature had already passed, and Governor Ramsey, on October 20, had signed an act of incorporation drawn up by Mr. Smith. The object of the society as stated in this act was "the collection and preservation of a Library . . . Indian curiosities and other matters and things connected with, and calculated to illustrate and perpetuate the history and settlement" of Minnesota Territory. An amendment to this act, approved March 1, 1856, further provided that: "The objects of said Society . . . shall be, in addition to the collection and preservation of publications, manuscripts, antiquities, curiosities, and all other things pertaining to the social, political and natural history of Minnesota, to cultivate among the citizens thereof a knowledge of the useful and liberal arts, science and literature."

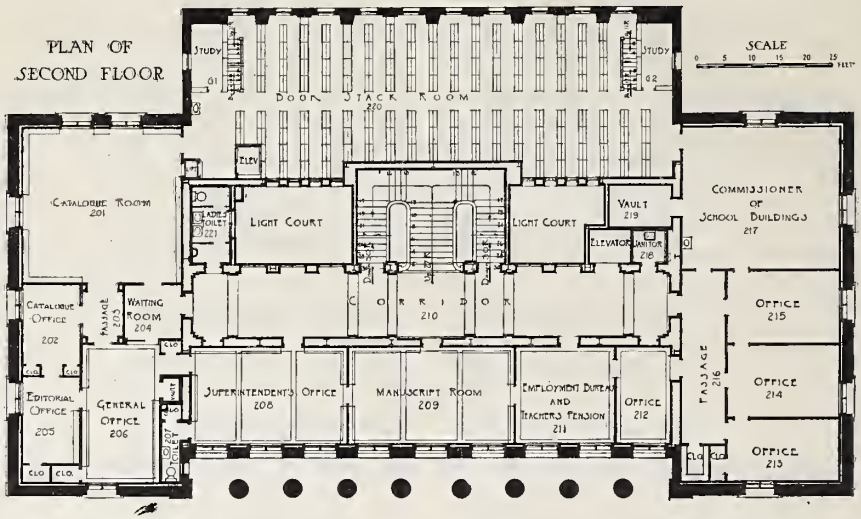
From the first the public character of the society was clearly recognized; a room in the capitol was set aside for its use and a small annual appropriation was authorized by the territorial legislation in 1855. At present the annual appropriation from the state is $25,000; and the society has also an income of about $6,000 from private endowment funds. The total income is, however, no larger than it was in 1917, and, in common with some other organizations and individuals, the society is now experiencing difficulty in reconciling a fixed income to rising prices.



The present building (see Frontispiece), which is located on a commanding eminence adjacent to the Capitol, on the northeast corner of Cedar Street and Central Avenue, St. Paul, was authorized by an act of the Legislature of 1913, five hundred thousand

dollars being appropriated for the purpose. The building was practically completed by December, 1917, and the work of moving was begun immediately. The reading room was opened to the public on January 16th, and the formal dedication of the building took place on May 11, 1918.

The building contains five floors. The south end of the basement and ground floors are occupied by the library division of the state department of education. In the basement are located the janitors' and engineer's rooms, and the heating and ventilating machinery. On the ground floor are the photostat room, a kitchenette and rest room for the staff, and the shipping and receiving room of the society, part of which serves temporarily as the office of the Minnesota War Records Commission. Portions of both lower floors are also occupied by the main bookstack and the newspaper stack.

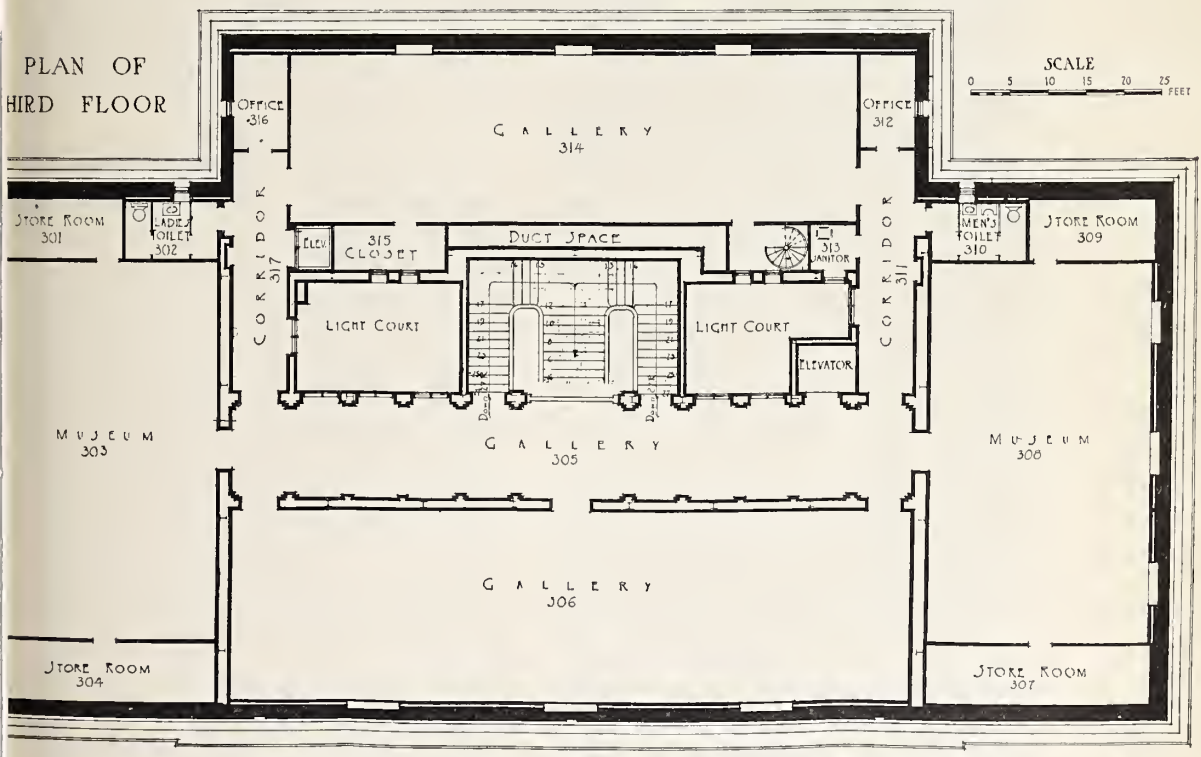


The accompanying floor plans show the location of the various rooms on the first and second floors. The rooms on the south end as well as a few adjacent rooms on the west side of both floors (105–112 and 211–217) are occupied temporarily by the department of education. On the first floor are the newspaper reading room (102) and the main reading room (101), both opening off from the central corridor, and connected with each other by an interior doorway. The librarian's office (E 1) and the lowest floor of the bookstack so far completed are reached through the east end of the reading room. On the second floor are the manuscript room (209), the superintendent's office (208), the general office (204), the editorial office (205), and the catalogue and accessions rooms (201, 202), all connected with each other by interior doorways, and all, except the manuscript room, reached from the main corridor through room 204. The entire third floor is occupied by the museum and galleries.

The main entrance from the street leads to the first floor; the two small entrances on either side of the steps of the main entrance lead to the ground floor. The exterior walls of the building are constructed of warm gray granite, quarried at Sauk Rapids, Minnesota; the marble of the main staircase and of the floors of the corridors and stackrooms is from quarries at Kasota, Minnesota; and the stone for the walls of the vestibule and entrance hall on

the first floor is from deposits at Frontenac, Minnesota. The style of architecture is Roman Renaissance reduced to its simplest elements, the central motive being an Ionic colonnade projected over a recessed loggia.

The principal activities of the society are administered in five divisions: the main library, the manuscript division, the newspaper division, the research and editorial division, and the museum.



The main library contains at present about 120,000 books and pamphlets. It endeavors, first of all, to maintain a complete Minnesota collection consisting of all books, pamphlets, and miscellaneous printed matter relating in any way to the state. So far as available funds will permit, however, all important works in general American history and a somewhat more comprehensive selection of books relating to the upper Mississippi Valley and Great Lakes region are acquired. In the field of Americana the library has well-rounded collections of books on geology, archeology, Indians, biography, travel and description, local history, political science, economics, and education. On two subjects it aims to have practically complete collections of available material. These are American genealogy and the history of the Scandinavian element in the United States.

From the very beginning of the society's activities the importance of collecting and preserving the unprinted sources of history, and especially of the history of Minnesota has been recognized, with the result that the society now possesses a large and invaluable manuscript collection. A considerable portion of this collection consists of correspondence and other personal papers of men who have played a prominent part in the history of the state. The remainder includes individ-

ual manuscripts such as letters, journals, reminiscences, genealogies, and monographs; and collections, large and small of the papers and records of organizations of all sorts, such as military companies, commercial firms, churches, clubs, and societies.

The Legislature of 1919 enacted a law empowering the society to act as custodian of state and local archives and authorizing the transfer to it of noncurrent public records whenever it is prepared to receive them. The society cannot undertake archives work on a large scale until more space is available in the building for workrooms and storage, and funds are available to pay for the services of an archivist and assistants. When that time comes it is expected that a separate archives division will be established. In the meantime, however, a beginning has been made in the transfer of important state archives to the custody of the society, where they are being cared for by the manuscript division.

One of the most valuable of the society's possessions is the collection of Minnesota newspapers numbering about ten thousand bound volumes and ranking among the half dozen largest and best-cared-for newspaper collections in the country. With reference to papers published outside the state, no attempt is made to rival the great collection of the Wisconsin Historical Society, but the library possesses long files of a number of important papers, and preserves the current issues of about a dozen of the principal dailies representative of different sections of the country.

The publication activities of the society began in 1850, the year after it was established, and have resulted in fifteen volumes of *Collections* and twenty-two numbers of a quarterly periodical, the *Minnesota History Bulletin*, besides a number of separate items. The first volume of a three or four volume *Critical History of Minnesota*, by William W. Folwell, president emeritus of the University of Minnesota, will appear in a few months. A general *Handbook* of the society has just been issued, and its activities are regularly summed up in *Biennial Reports* to the Legislature. Besides preparing and revising copy and reading proof on the various publications, the research and editorial division undertakes to compile information on all sorts of historical problems, in response to inquiries received by mail and otherwise.

The Museum

With the installation of the society in its building, the museum sprang at once into first place among its activities in popular interest. Miss Ruth Roberts, who as the first curator was largely responsible for its organization, resigned during the summer of 1919, and the place was filled by the appointment of Mr. Willoughby M. Babcock, Jr., who now directs the work. The quarters of the museum, on the top floor, consist of four large exhibition halls, several storage closets and an office. The south hall is used at present as an audiorium, in which are held the meetings of the society and of other societies and clubs, but the walls of the room are available for the display of portraits. The north hall is devoted to Indian and archeological material, and the east and west halls contain the general historical exhibits. A part of the east hall is used at present as a workroom. Framed pictures are hung on the walls in all the rooms and also in the corridors.

The collections of the museum relate primarily to Minnesota but include also considerable material pertaining to other parts of the United States and to foreign countries. Particularly notable are the extensive collections in the field

of American archeology assembled by Alfred J. Hill, Theodore H. Lewis, Jacob V. Brower, the Rev. Edward C. Mitchell, and Newton H. Winchell. The general historical collection, although large and valuable, is somewhat haphazard in character, having been built up by gradual accumulation during the seventy years of the society's existence, but an attempt is now being made to round it out by systematic campaigns for material. Among the large objects of special interest are the first printing press used in Minnesota, a hand loom, a Red River cart, and one of the first automobiles brought to the state. Classes of material which are fairly well represented include old-fashioned clothing, objects illustrative of domestic life, and World War specimens. The picture collection contains thousands of photographs, cuts, and prints, and about five hundred framed pictures, mostly portraits of men and women who have played a part in the history of the state. With the coöperation of the Minnesota War Records Commission, the museum has built up an extensive collection of World War specimens, such as posters, photographs, motion picture films, lantern slides, and military equipment and trophies.

Most of the material in the museum has been contributed by members and friends of the society, for the available funds have been too limited to permit of purchases. The museum solicits especially objects and pictures which illustrate methods and conditions now obsolete. As Minnesota was so recently a frontier state, a great deal of such material still exists scattered about in the homes and often not especially prized by the owners. Material of special value to the museum is sometimes accepted on deposit when the owner is unwilling to surrender title to it, particularly when there is a probability that it will ultimately become the property of the society.

Since the transfer of the museum to the new building and the appointment of a curator, rapid progress has been made in the classification and cataloguing of the collections. The unframed pictures are divided into groups by size, arranged by subject within each group, and placed in vertical files; and a card catalogue of the entire picture collection enables one quickly to ascertain its resources on any given subject or to locate a desired picture. The historical and archeological objects are recorded in an accession book, numbered, and provided with explanatory labels. No catalogue of this material is available as yet, but it is expected that one will be begun in the near future.

In the arrangement of exhibits the primary purpose is to interest and instruct the hundreds of people who visit the museum every week. The specimens are grouped in some logical or chronological manner and much historical information is conveyed by means of carefully written lables. Most of the large objects and some of the more significant of the smaller ones are kept on display permanently, but it is neither possible nor desirable to exhibit all the possessions of the museum at any one time. By occasional changes in the main groups and by the frequent display of special exhibits, often related to some current event or anniversary, the interest of the public is sustained and the educational possibilities are increased. These special exhibits are announced in the press and on a bulletin board beside the steps of the building, which has been found to attract many visitors.

Material not on exhibition is kept in the large storage closets so arranged that it is readily available when wanted

by investigators. Of the extensive archeological collection, much of which is of interest mainly to specialists, the greater part is kept in storage and only selections of typical or unusually interesting articles are exhibited. Only a part of the framed pictures, also, can be hung at any one time, and the unframed pictures are displayed as a rule only in special exhibits. For these the resources of the society's book and manuscript collections are frequently drawn upon also.

The work of the museum with school children is particularly promising. Teachers of courses in history, government, geography, domestic science, and other subjects are rapidly discovering the facilities which it offers for visual instruction, with the result that a large number of grade and high school classes, not only from the Twin Cities but also from other parts of the state, are brought to the museum to examine and study the collections. Twice a month during the school year, on the second and fourth Saturday afternoons at three o'clock, special museum talks for children in the grades from the fourth to the eighth inclusive are given by the curator or other members of the society's staff. These talks almost always attract large audiences, which never fail to be particularly enthusiastic if the subject of the talks has to do with Indian life.

Unfortunately, funds do not permit of keeping the historical building open on Sundays and holidays. The popularity of the occasional holiday openings has showed that if it were possible to make these the rule rather than the exception, the museum could be of still greater service to the people of the state.

MOUNTING GEOLOGICAL SPECIMENS WITH SULPHUR

Chester A. Reeds

Associate Curator of Invertebrate Paleontology, American Museum of Natural History

In arranging geological specimens for exhibition in upright cases, it is sometimes desirable to display them on a vertical or steeply inclined surface rather than on shelves. To do this it is necessary to mount the specimens in position on tiles or tablets. In certain museums, for example, Yale and the National Museum, small pellets of a mixture consisting of Canada balsam and beeswax or of glue and plaster of Paris are used in binding the specimens to tiles.

In the Department of Geology and Invertebrate Palaeontology in the American Museum of Natural History, a four-ply "Cornell" board is used for tablets, since it is of light weight, durable, inexpensive and convenient to handle. It is manufactured in large quantities in sheets 4 x 10 feet x $\frac{3}{16}$" at Grand Rapids, Michigan. In this museum various sized tablets, from the smallest, $3\frac{3}{8}$" x $4\frac{1}{2}$", to the largest, 27" x 27", all aliquot parts of one another, are cut from the larger sheets by means of a circular saw. The edges are then smoothed in bunches of four or more on a revolving wheel or disc faced with coarse sand paper. The next step is to shellac both sides of each tablet and add two coats of paint of a desired color to one surface. The tablet is then ready for a border line of India ink set about $\frac{1}{16}$" from the margin. If another coat of shellac is added to the painted surface a richer finish is obtained, also a surface which is not so

readily soiled by finger marks or the fine dust from the air. When the painted or shellaced surfaces becomes dirty, they can be washed.

To mount a specimen, fix a prepared fastener, consisting of a cloth head and a metal stem, to the back of the rock or fossil by means of the molten sulphur mixture. To fasten the specimen to the tablet, make a hole, where desired, in the latter and push the stem of the fastener through. As the stem is pliable, it can be bent down closely on the back of the tablet. If the specimen is sufficiently large, two or more fasteners are used to hold it definitely in position on the tablet.

A brief abstract of a paper by C. A. Reeds on mounting exhibition specimens with sulphur appeared in the Proceedings of the Princeton meeting of the Geological Society of America, 1914. Since then a number of improvements have been made, particularly in the mode of application.

The idea of mounting rocks and fossils in this way was first conceived in 1912 on seeing molten sulphur used in mounting stalactites for a cave exhibit. In trying the experiment on cabinet specimens it was soon observed that it was not necessary to drill a hole, insert a rod and fill the remaining space with molten sulphur as was done with the stalactite, since the sulphur held firmly enough when a small spat of it was applied to the surface of a specimen. A nail was used as a stem or fastener.

At first brass paper fasteners with pliable shanks were used, but the heads are stiff and not well graded as to desired sizes. A more adaptable fastener has been developed by using a No. 20 one-half inch annealed wire nail for the stem and a bit of closely woven, unbleached muslin for the head. Six to seven thousand of these can be made in a day by using a suitable rack for pushing the nails through the muslin.

A convenient form of rack consists of 37 strips of wood 14″ x ½″ x ⅛″ in size spaced one-sixteenth of an inch apart by large nails which, when driven in, hold the strips rigidly to a base board. With sheets of muslin 14″ x 7″ resting on top of the ribs it is possible with straight edge and lead pencil to rule off squares and to push through 36 rows of nails. When the nails are spaced one-quarter of an inch apart, 2016 square headed fasteners can be cut out of such a piece of cloth. Rectangular forms or larger squares can be readily made by changing the spacing.

In applying the improved fastener to the specimen the stem is gripped with the thumb and forefinger and the cloth head is dipped for a moment into the sulphur vat. Then it is transferred promptly and without difficulty to the specimen. Small hot irons shaped somewhat like golf clubs are used to mould the sulphur and muslin to the form of the specimen.

At first the fumes arising from the open vat were objectionable but with a suction fan, set on a table at the apex of a large V-shaped hood, all of the gases from the sulphur pan, which occupies the center of the table, were voided out of a window. Two men working in the mouth of this hood from day to day for over a year have not noticed or been affected by the fumes.

Molten sulphur may assume three different stages of liquidity with increase of temperature as follows: (1) a thin yellow fluid, (2) a thick dark brown state resembling thick molasses and (3) a thin dark fluid. In cooling, it passes through these same three stages in reverse order. Apparently it makes no difference which stage is used on the specimen for the holding qualities of sulphur remain about the same for each

stage. With high temperatures, however, the pure sulphur readily takes fire, particularly on the periphery of the shallow iron pot containing it. This increases the amount of fumes given off and if applied to a fossil or rock in a burning state, a sublimate is formed on the specimen about the head of the fastener.

Sulphur is insoluble in water, nearly so in alcohol and ether but quite soluble in carbon disulphid, petroleumether, etc. It is a non-conductor of electricity. It burns in the air to a blue flame and is oxidized to sulphur dioxid, SO_2. It melts at 238° F., and boils at 832° F., giving off a dense red vapor. Between its melting point and 280° F., it is most fluid; between 430° and 480° it becomes much less liquid and can with difficulty be poured. From 480° to its boiling point it is liquid again.

The rapidly changing temperature of molten sulphur over a gas flame may be easily regulated and the burning avoided by adding ten percent of fine sand and twenty percent of Portland cement to the sulphur in the pan. The sand and cement increment keeps the temperature more even, retards the quick setting of the sulphur, makes the cooled spat less brittle and gives it a color more like that of the rock. The small amount of sand aids the gas to escape and prevents bubbles. The sulphur-cement-sand mixture works best in the first temperature stage, for in the other stages a thin film or excess of pure sulphur is apt to form on top, like oil on water.

With the composite mixture, improved fastener, moulding irons and suction fan it is possible for one individual to mount with ease 250 to 300 small specimens in a day. With the larger fossils two or more fasteners are used to one specimen so as to fix the mount in a definite position. It has been observed that one fastener will support eight pounds, thus making it possible to mount relatively large rocks and fossils.

Not one of the eighty-five sample rocks which were mounted with pure sulphur in January, 1913, have fallen. Nor have any of the 1750 large fossils which were fixed in the Spring of 1914 dropped. The thirty-five thousand invertebrate fossil specimens which were mounted with the improved method in 1917, 1918, 1919 and 1920 are still intact. The sulphur mixture gives more satisfaction than the pellets of Canada balsam and beeswax or of glue and plaster of Paris since varying humidity or ordinary changes of temperature do not affect its holding qualities and it is not mussy or offensive, if applied in the manner mentioned above.

The sulphur mixture can be used for fixing specimens on tile surfaces, too. Discs or squares of muslin or porous cotton felt dipped into the molten vat can be transferred to the desired position on the tile by using hot-pointed tweezers. To fix the specimen to the spat, take one of the club-footed hot irons which is usually kept in the flame of the gas burner and remelt the sulphur on top of the spat and apply the specimen before the sulphur cools. This last operation requires some dexterity and quickness in application.

In a number of instances the sulphur mixture has been used in preference to glue, ambroid and other cements in joining broken parts of invertebrate fossils together. Narrow strips of muslin drawn rapidly through the molten bath serve as excellent bandages and reënforcements when placed across fractures. These are usually placed on the back of a specimen so that they remain hidden when it is mounted.

The chief advantages in using vertical or steeply inclined surfaces instead of

shelves in exhibition cases are that (a) the area of visibility and consequently of display is increased and (b) the shadows cast by shelves are dispensed with. Another decided advantage is continuity of field in arranging exhibits. It has not been the impossibility of constructing such surfaces in exhibition cases but the lack of a suitable material for mounting both small and large specimens of rocks and fossils to such surfaces that has no doubt retarded the wider installation of such exhibits. The sulphur mixture and method of application described above has met this difficulty in the Geological Department of the American Museum and a wider usage is anticipated as soon as the improved methods and the simple necessary appliances have become known.

NEW ENGLAND CONFERENCE OF THE AMERICAN ASSOCIATION OF MUSEUMS

The New England Conference was held at Pittsfield, Mass., October 1 and 2, in the Berkshire Athenaeum and Museum, Mr. Harlan H. Ballard, Curator, Pittsfield Museum of Natural History and Art, presiding.

Dr. Henry Colt, President, Board of Trustees of the Berkshire Athenaeum, extended a cordial welcome to the members present at the opening session, October 1st at 2-30 P. M.

The following program was then carried out:

"Regional Commercial and Industrial Exhibits for Museums," by Prof. Ralph L. Power, Curator, Boston Commercial Museum.

"Value of Museum Collections to Students and Professional Designers," by Miss Orie W. Sherer, Instructor in Design and Interior Decoration, Connecticut College, New London.

"How We Interested the Community in the Museums," Mr. Harold Madison, Curator, Park Museum, Providence, leading. The speakers were, Dr. Edward Wigglesworth, Miss Margaret Tucker, Miss Ella I. Simons, Mrs. Grace P. Johnson, Mrs. Jessica M. Estes, Miss Mary L. Wheeler; and Dr. Warren K. Moorehead referred briefly to Archaeological exploration.

"What Should a Small Museum Collect for Educational and Cultural Purposes?" by Mrs. Albert Hastings Pitkin, Hartford, Conn.

"The Art Museum for the Community," by Miss Eleanor A. Wade, Curator, Springfield Art Museum, Springfield, Mass.

"State Museums," by Dr. John M. Clark, Director, New York State Museum, Albany, N. Y.

At five o'clock inspection was made of the Crane Museum of Natural History and Art, after which, through the courtesy of the trustees of the Pittsfield Museum, the members enjoyed a splendid dinner in Masonic Hall.

The evening session was given up to the discussion of motion picture projectors and educational films adapted for museums, and demonstration of educational films by Dr. G. Clyde Fisher, Department of Education, American Museum of Natural History, and of films loaned by the American Red Cross

Mr. David F. Cowan, Manager Boston Motion Picture Supply Company, discussed many questions concerning different types of motion picture machines and screens, and also demonstrated one of the machines.

LITERATURE FOR MUSEUMS

THE CHICAGO ART INSTITUTE: 2nd ed. Ferguson's "Outline of Chinese Art." Orders may be sent to the Institute for "Lorado Taft's Lectures on Sculpture" and the "Scammon Lectures" delivered by Joseph Pennel.

ALEXANDRE, ARSENE.— Les enrichissements du Musée du Louvre pendant la guerre. Illus.
(Les Arts, no. 180, 1920, p. 2–3.)

AU MUSEE DU LOUVRE. Réouverture da la collection Grandidier.
(La Renaissance de l'Art Français, June, 1920, p. 265–266.)
*Objects of Far-Eastern art, collected by Ernest Grandidier.

BAUTIER, PIERRE.— Les esquisses de Rubens au Musée de Bruxelles. Illus.
(Les Arts, 1920, no. 181, p. 2–5.)

DESTREM, JEAN.— Le Musée de Marine du Louvre. Illus.
(Gazette des Beaux Arts, période 4, tome 15, 1919, p. 269–296, 381–400.)

DIBDIN, E. RIMBAULT.— The state gallery of H. H. the Maharaja Gawkwar of Baroda, G. C. S. I.
(Connoisseur, vol. 66, 1920, p. 139–152.)

ENLART.— Le Musée de Sculpture comparée du Trocadéro pendant la guerre. Illus.
(Les Arts, no. 179, 1919, p. 16–21; no. 181, 1920, p. 6–10.)

FECHHEIMER, HEDWIG.— Eine ägyptische Statuette im Berliner Museum. Illus.
(Kunst und Künstler, Jahrg. 18, 1920, p. 171–178.)

HARTLAUB, G. F.— Die nordische Malerei in der Galerie zu Gotenburg. Illus.
(Kunst und Künstler, Jahrg. 18, 1920, p. 160–171.)

HILDEBRANDT, ADOLF VON.— Uber Museen und Ausstellungsanlagen. Plans.
(Kunst und Künstler, March, 1920, p. 281–282.)

HOURTICQ, LOUIS.— Promenades au Louvre. Illus.
(Revue de l'Art ancien et moderne, tome 36, p. 81–100.)

JAMOT, PAUL.— Le don Chassériau au Louvre. Illus.
(Revue de l'Art, tome 37, 1920, p. 65–78.)

KRONIG, J. O.— Carel Fabritius' Reiterbildniss in Museum zu Boston. Illus.
(Zeitschrift für Bildende Kunst, Neue Folge, Band 31, 1920, p. 72–73.)

LAURENT, ERNEST.— Les nouvelles salles du Musée du Louvre. Illus.
(Revue de l'Art ancien et moderne, tome 37, 1920. p. 130–133.)

LE MUSEE DE NANTES (peintures) par Marcel Nicolle. Illus.
(Revue de l'Art, Paris, 1920, tome 37, p. 252–254.)
Book review.

LE NOUVEAU GUARDI DU LOUVRE.— Plate.
(Revue de l'Art, Paris, 1920, tome 37, p. 236–237.)

MAUCERI, ENRICO.— Dipinti inediti dei secoli XV e XVI nel Museo Nazionale di Messina. Plates.
(Italy. Ministero della Istruzione publica. Bollettino d'Arte, anno 13, 1919, p. 77–79.)

PAULI, G.— Die Sammlung alter Meister in der Hamburger Kunsthalle. Illus.
(Zeitschrift für Bildende Kunst, Jahrg. 55, 1919, p. 21–36.)

RECENT PUBLICATIONS OF THE SMITHSONIAN INSTITUTION

No. 2501: "The Crinoidea Flexibilia," by Frank Springer. (Text volume).

MISCELLANEOUS COLLECTIONS

No. 2537: "Temperature Variations in the North Atlantic Ocean and in the Atmosphere," by Bjorn Helland-Hansen and Fridtj of Nansen. Volume 70, No. 4.

No. 2539: "Smithsonian Physical Tables," (7th Revise), by F. E. Fowle. Vol. 71, No. 1.

No. 2580: Cambrian Geology and Paleontology. IV. No. 6. "Middle Cambrian Spongiae," by Charles D. Walcott. Volume 67, No. 6.

No. 2581: "Exploration and Field-work of the Smithsonian Institution in 1919." Volume 72, No. 1.

No. 2583: "Reports Upon Two Collections of Mosses from British East Africa," by H. N. Dixon. Volume 72, No. 3.

No. 2498: "Mammals of Panama," by Edward A. Goldman. Volume 69, No. 5.

No. 2585: "Classified List of Smithsonian Publications Available for Distribution, August 21, 1920." (Special Publication).

Report of the Progress and Condition of the United States National Museum for the Year Ending June 30, 1919.

BULLETINS

106: "North American Early Tertiary Bryozoa." By Ferdinand Canu and Ray S. Bassler. (Text).

106: "North American Early Tertiary Bryozoa." By Ferdinand Canu and Ray S. Bassler. (Plates).

108: "A Revision of the Nearctic Termites," by Nathan Banks, with "Notes on Biology and Geographic Distribution," by Thomas E. Snyder.

109: "Contributions to a History of American State Geological and Natural History Surveys." By George P. Merrill.

110: "Osteology of the Carnivorous Dinosauria in the United States National Museum, With Special Reference to the Genera Antrodemus (Allosaurus) and Ceratossaurus." By Charles Whitney Gilmore.

THE BUREAU OF AMERICAN ETHNOLOGY

Bulletin 71: "Native Cemeteries and Forms of Burial East of the Mississippi," by David I. Bushnell, Jr.

CONTRIBUTIONS FROM THE U. S. NATIONAL HERBARIUM

Volume 20, Part 8: "The North American Species of Asterella," by Alexander W. Evans.

Volume 20, Part 9: "Scrophulariaceae of the Central Rocky Mountain States," by Francis W. Pennell.

Illinois State Museum Mycological Group. Upper view shows chiefly field type of mushrooms; lower, field type on left, forest type on right. About 50 species are here exhibited.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

DECEMBER—1920

VOLUME III NUMBER 3

CONTENTS

MYCOLOGICAL GROUPS . . . . . *Frontispiece*

NEWS FROM ART MUSEUMS 69

NEWS FROM SCIENCE MUSEUMS 73

NEWS FROM HISTORICAL MUSEUMS 76

NEW GROUPS IN THE ILLINOIS STATE MUSEUM . . . *A. R. Crook* 79

THE SMALL HISTORICAL MUSEUM . . . *Frank H. Severance* 81

CHILDREN'S WORK AT THE METROPOLITAN MUSEUM OF ART *Anna C. Chandler* 85

BASILICA OR TEMPLE . . . . . *Benjamin Ives Gilman* 89

COMMERCIAL MUSEUMS IN AMERICAN COLLEGES . *Ralph L. Power* 95

LITERATURE FOR MUSEUMS 97

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THE HABITAT GROUP

In general, natural history museums have evolved two types of habitat groups,—the one emphasizing the life of a single species in relation to its own particular habitat; the other emphasizing the habitat occupied by several, often many, different species. The former type, useful in the study of a single species, appeals because it possesses a distinct center of interest. It is usually artistic and presents but a few ideas which the average individual may readily grasp. The latter type, useful in the study of habitat, interests because of the many species which occupy it and the consequent evidence of the struggle going on therein.

The primary function of a group is to show relationship of a species to its habitat and to associated species. Groups have been constructed containing a large number of species which it is highly improbable would ever be found together in the same place. Such a display cannot truly be called a group but rather is a systematic exhibit against a habitat background. It is a question whether such an exhibit actually realizes the end desired, since there is always danger of a misunderstanding on the part of the visitor as to the relation between the species and the background. No museum contains space enough to exhibit all species in their true habitats. Obviously this places a limitation on the habitat group and restricts it to typical habitats of typical species.

NEWS FROM ART MUSEUMS

BETTER HOMES INSTITUTES

What are they, why were they inaugurated, and have they been successful? These questions are answered in a concise manner in an article on "The Growth of Extension Work" in the April Bulletin of the Chicago Art Institute where the Better Homes movement was actively organized about two years ago. "It was firmly believed that there were scores of towns in which lay dormant the desire for better and more artistic houses and for better and more beautiful communities and that an active effort for these improvements could easily be stimulated. This faith has been more than justified by the tremendous success of the institutes which have been conducted in more than seventy communities."

In each town where a Better Homes Institute is to be held, the contract is made by a civic organization—the chamber of commerce, a merchants' association, local newspaper, educational association, or even an individual business firm. The Art Institute then sends a lecturer with the necessary exhibits and equipment by means of which he is able to demonstrate in a practical and illuminating way how homes and communities may be beautified and enriched.

These Better Homes Institutes have been held as far north as Winnipeg and as far south as Little Rock. The majority have been conducted by Ross Crane, the Director of the Art Institute's Extension Department, but the calls have become so frequent that two other members of the department have conducted a second circuit during this year, Hunt Cook, art critic and lecturer, formerly of the Swarthmore (Pg.) Chautauqua, and Herbert D. Hemenway, author of works on gardening, city beautifying, and education. All of Mr. Crane's time for the coming year has already been engaged and Mr. Cook and Mr. Hemenway will also have a full schedule. Contracts are made with the manager of the Extension Department, Mrs. P. A. Spaulding.

The program of the Better Homes Institute conducted by Mr. Crane in Detroit for the five days beginning April 12th is typical. The arrangements for the series of meetings were made by the J. L. Hudson Company in coöperation with the Detroit Institute of Arts. The exhibitions and lectures proved a great success. The auditorium of the Institute of Arts, seating between five and six hundred, was crowded to capacity at nearly every meeting. Three lectures were devoted to "Interior Decoration Demonstration" or a "Dramatization of Home Furnishing" by Mr. Crane in which actual furnishings were used to demonstrate in a practical manner all the points made by the speaker. An architectural exhibit illustrated a talk on "How to Build Comfort, Beauty, and Economy into a House." An exhibit of landscape art accompanied the lecture on "How to Plant the Home Grounds." Other lectures dealt with the subject of American painting and with civic art.

The Extension Department has inaugurated a campaign having as its slogan, "A Work of American Art in every American School," and is giving Better Homes Institutes before normal schools, teachers' colleges, and summer Chautauquas. Special programs are

also given at some of the big state fairs which began with the fair at Springfield, Illinois, late in August.

TWO EXHIBITIONS AT THE PENNSYLVANIA ACADEMY

In connection with the Philadelphia Water Color Club the Pennsylvania Academy of Fine Arts will show an exhibition of drawings in watercolor, black and white, pastel, and illustrations in pencil, crayon or pen from November 7th to December 12th. During the same time the Pennsylvania Society of Miniature Painters will hold their nineteenth annual exhibition at the Academy.

THE DUVENECK FOUNDATION IN CINCINNATI

The Trustees of the Cincinnati Museum Association are proposing as a fitting memorial to Frank Duveneck an endowment called the Duveneck Foundation consisting of two funds. The first will be used to support a Duveneck Professorship in the Art Academy of Cincinnati, and if possible, Duveneck Fellowships also for the encouragement of mature students. The second fund will be administered by the Endowment Fund Association of the University of Cincinnati with the advice of the Museum Association, for a course of lectures given at the University by professionally trained men, artists preferred, upon painting, sculpture, architecture and other forms of art, and otherwise to promote a visual appreciation of art as a vital factor in civilization.

It is to be hoped that the many friends of Duveneck and of the advancement of art will subscribe to these funds. There should be a special appeal to the people of Cincinnati in the fund for the University, for that institution, through its broad coöperative policy, has long meant more to the life of the city than many other universities do.

THE AMERICAN MUSEUM OF MUSICAL ART

The project of establishing The American Museum of Musical Art is developing in an encouraging manner under the direction of Miss Alice A. Driggs, of Brooklyn, N. Y., its founder. The scheme of the building contemplated as well as the work to be undertaken by the institution will be outlined later in MUSEUM WORK in the paper read by Miss Driggs at the Washington meeting of The American Association of Museums. This unique project is winning many friends. The beautiful prospectus issued by Miss Driggs is worthy of investigation, and should inspire an interest on the part of all museums in the admirable idea she has in mind.

METROPOLITAN MUSEUM LECTURES 1919-1920

The announcement of lecture courses at the Metropolitan Museum for the coming season shows a wealth of opportunity. The Sunday afternoon course of twenty-one lectures began November 7th and is being conducted by such distinguished speakers as William H. Goodyear of the Brooklyn Museum speaking on Greek Ornament, Robert Edmund Jones, on Stage Scenery, and Frances Del Mar on Maori Art. It includes a group of lectures on architecture and gardening by Wellesley and Harvard professors, and another on the crafts of silverware, ironwork, pottery and textiles, by expert craftsmen.

A Saturday afternoon series of lectures of the same number also beginning in November covers Egyptian and Greek Art, Romanesque Architec-

ture, Dutch, Spanish, and Modern Painting, Florentine Engravings, Far Eastern Art, and Books. The lecturers are Theodore L. Shear and Adriaan Barnouw of Columbia, Edward T. Newell of the Numismatic Society, Charles R. Morey and Frank J. Mather of Princeton, Walter Pach, Chandler R. Post of Harvard, Royal Cortissoz, Fitz Roy Carrington of the Boston Museum, Langdon Warner of the Pennsylvania Museum, Thomas M. Cleland and members of the Museum staff.

On three Thursdays of February David George Hogarth of the Ashmolean Museum, Oxford, England, will lecture on the Hittites.

The third series of Study-hours for Practical Workers conducted by Miss Cornell is being held in four groups of eight appointments each. The leading manufacturers and dealers of New York have found these conferences increasingly useful and are doing their best to make it possible for their designers and salespeople to take advantage of them. Six Arthur Gillender lectures on Town Planning, Home Building and Furnishing, and Costumes will be given in conjunction with these study-hours.

There are three extension courses given by the Museum instructors, and others for public school teachers, designed to show what use the Museum collections can be in their teaching. One is by Miss Chandler for Elementary School teachers in districts too distant to make it practical for the children to come to the regular story-hours. The second is for High School teachers on historical and literary subjects related to art and the Museum. The last is for Instructors of Vocational Schools for boys showing how their crafts can be helped by museum study. There is also a series of Talks for High School Pupils on much the same lines as those intended for their teachers. In all these courses the Board of Education has been most cordial in its coöperation in arranging the schedules and incorporating the work in their courses of study.

BEQUEST OF THEODORE N. VAIL

Morristown, New Jersey, is fortunate in receiving by bequest the house and collection of Theodore N. Vail with a fund of $200,000 provided that the town can raise an equal sum within two years.

ACTIVITIES AT THE TOLEDO MUSEUM OF ART

We have received a most stirring program of the work of the Toledo Museum. The series of special exhibitions will not be restricted to paintings, sculpture and prints as largely heretofore, but will go into the field of decorative and other minor arts. During December a collection of fine examples of batik scarves will give a comprehensive idea of that fascinating art.

An interesting series of lectures and concerts began in October. The subjects are on literature, music, art, history, domestic architecture and decoration, and gardening. The course shows most successfully how the arts can be combined.

There are two courses, accredited to the Toledo University, to which also High School students and adults are invited; one is of lecture-recitals in which each week there is chosen for consideration a painter or group of painters whose work is analogous to that of the master composer or composers whose compositions are rendered and analyzed. The second course for students deals with the history of art.

The children have a Saturday afternoon music hour in which they are given a combination of study and harmony. This is followed by a story hour which is repeated on Sunday. The

program this year gives an admirable selection of stories teaching Italian Art from the early Romans to the last of the Venetians, and winds up with a special program of Italian dances and music.

NEW MUSEUM AT HUNTINGTON, LONG ISLAND

"To the little birds that migrate and to the little children who fortunately do not. May it serve to occasionally remind their elders also that Nature is beautiful, is bountiful and is immortal." With these words several years ago Mr. and Mrs. August Heckscher presented a delightful park with little lakes and a great variety of selected trees to the town of Huntington where they have their summer home.

In this ideal setting Mr. Heckscher has built a beautiful Museum which was formally dedicated and presented to the town in July. The building, designed by Maynicke and Franke of New York, is one story high, 115 feet long and 50 feet deep, built in simple classic style of French limestone. It is divided into a central statuary hall and side galleries for paintings. The exhibitions include about two hundred paintings from Mr. Heckscher's own collection. A sculpture group representing *Childhood* was specially ordered from Evelyn B. Longman for the circular alcove opposite the entrance. The collections will be maintained and augmented by a trust fund established by Mr. Heckscher.

CHANGES OF STAFF IN OUR MUSEUMS

Mr. Huger Elliott has been appointed Principal at the Pennsylvania Museum and School of Industrial Art in Philadelphia. He was formerly Director of the Department of Design at the School of the Boston Museum of Fine Arts and Supervisor of the Museum Educational Work.

The Museum of Fine Arts, Boston, also loses Mrs. Robert L. Scales, museum instructor, who becomes Dean of Women at the Carnegie Institute of Technology in Pittsburgh. Her duties in Boston will be assumed by Miss Margaret L. Wheeler, Radcliffe 1918, who has been appointed assistant in educational work.

The Omaha Society of Fine Arts has appointed a new director, Maurice Block, who comes from the Chicago Art Institute where he was head of the Department of Decorative Arts.

Miss C. Louise Avery of the Metropolitan Museum of Art has been appointed assistant in the Department of Decorative Arts of that institution. Her catalogue of the Clearwater Collection of Silver is expected to appear during the winter.

NEWS FROM SCIENCE MUSEUMS

NEW ENGLAND DEFENDS NATIONAL PARKS

The New England Conference for the Protection of National Parks has been organized for the purpose of expressing public interest and making it known that there is opposition to the commercialization of National reservations. This Conference, coördinating with similar organizations throughout the country, will make an effort to amend the Federal Water Power Act by eliminating the Parks and Monuments from its provisions, and to defeat the bills now pending in Congress which are designed to give private water rights in Yellowstone Park. The various New England organizations that have united in this Conference have taken formal action to oppose commercial encroachment upon our National Parks, and have appointed delegates to the coöperative Committee. Harlan P. Kelsey, President of the Appalachian Mountain Club, 1050 Tremont Bldg., Boston, is Chairman of the Conference, with Frederick Law Olmsted, fellow of the Boston Society of Landscape Architects, as Secretary-Treasurer. Many organizations are represented by authorized delegates to the Conference.

THE DIRECTOR OF A NEW MUSEUM

Mr. Paul M. Rea, President of The American Association of Museums, is now in Cleveland, Ohio, taking up his new duties as Director of the new Cleveland Museum of Natural History. Miss Laura M. Bragg will succeed Mr. Rea in the Directorship of The Charleston Museum, South Carolina.

AMERICANIZATION LOAN EXHIBIT

The Americanization Exhibit at The Erie Public Museum last Spring brought into view hundreds of precious treasures and priceless heirlooms loaned by Erie residents of foreign birth. The interest taken by the citizens of foreign birth, and their coöperation was indicative of a splendidly patriotic spirit. About three hundred articles were loaned and more than twenty countries were represented. There were beautiful handmade laces and linens, embroideries, bits of china and glassware, carved woods, grandfather's pipes, tables, beautiful tapestries, delicate miniatures, ancient watches and sundials, brooches of exceeding great value, books, pictures, and many other interesting articles.

The American flag and the flags of many other nations were prominently placed, predominating in the decoration of the Museum; and posters to stimulate patriotism, and to inspire loyalty to America were placed on the walls. Special programs were arranged. There was an American Day, when an American, French, Finnish, Polish and Russian program was given. There was a Swedish evening, then a Greek evening, an Italian evening, a Central European evening. Special dishes were prepared by foreign-born women and placed on exhibition so that the American sisters could have a taste and learn how to prepare them.

Quoting from the local newspaper: "The Americanization movement means nothing more than the proper education of all of us to a realization of the worth of the rest of us. A knowledge of racial backgrounds and sociology may help, but the real need is for the thirty-eight races in Erie to get acquainted—to learn from each other those languages, histories, arts and ideals hitherto unknown to the mass of native-born citizens."

SHELLS FOR SALE

A collection of shells from different parts of the world, numbering over seven thousand specimens, named and classified, ready for exhibition, is offered for sale by Mrs. Alphonse Bel, 162 South Beacon Street, Hartford, Connecticut.

NEW YORK ZOÖLOGICAL SOCIETY

THE HEADS AND HORNS MUSEUM of the New York Zoölogical Society is to have a home of its own. The building is being constructed after the plans of the Society's architect, Mr. Henry D. Whitfield. The estimated cost is $145,000, which is borne by the Society.

The September number of the *Zoölogical Society Bulletin* (New York) contains a beautifully illustrated description by Robert Cushman Murphy of the zoölogical park at Lima, Peru. Although this park is more than a generation old, its existence is scarcely known outside of Peru. It is general in character, but is particularly interesting for its aviaries.

THE NEW YORK, PHILADELPHIA AND WASHINGTON ZOOS had their collections of African animals greatly enriched in September. The animals were secured by or under the direction of A. K. Haagner, Director of the National Zoölogical Gardens of South Africa at Pretoria, carrying out a project undertaken in 1916 by the New York and Philadelphia Zoölogical Societies. Ninety-six crates and boxes were required for the animals, forming half a deckload on the steamer "Chinese Prince." Only two of the more imporant animals died on the thirty-eight day voyage from Cape Town to Philadelphia. The largest and most valuable animal of the collection is a Nubian giraffe ten feet tall, which was allotted to the Philadelphia Gardens. The most important primates are three fine specimens of a new species of baboon recently discovered and described by Mr. Haagner. These have been presented to New York, Philadelphia and Washington by their discoverer.

COOPERATING MUSEUMS

From the Buffalo Society of Natural Sciences comes a small folded card of convenient size upon which is the following legend:

"Your membership in the Buffalo Society of Natural Sciences entitles you, in addition to our local service, to the courtesy of the membership privileges of every Museum of note in the United States and Canada.

"On the inside of this card you will find a list of these Museums arranged by cities. In case you visit any of these cities all that is necessary for you to do in order to avail yourself of your opportunity is to present this membership card at the office of the Museum you desire to visit. The same privileges as are accorded to their own members will be extended to you, including tickets for any lectures that are to be given under the auspices of the cooperating Museum, during your visit in their city."

The museums which will reciprocate in extending these privileges to members in good standing from the institutions joining in this coöperative movement, and listed on the inside of the identification card, are as follows:

UNITED STATES

ALBANY, N. Y.	N. Y. State Museum
BERKELEY, Cal.	Univ. of Cal. Museums
BOSTON, MASS.	Marine Park Aquarium
	Society of Natural History Children's Museum
BROOKLYN, N. Y.	Brooklyn Institute of Arts and Sciences Children's Museum
CAMBRIDGE, MASS.	Museum of Comp. Zoology Peabody Museum
CHARLESTON, S. C.	Charleston Museum
CHICAGO, ILL.	Academy of Sciences Field Mus. of Nat. History

Columbus, Ohio	Ohio State Museums
Denver, Colo.	State Hist. & Nat. Hist. Soc.
Detroit, Mich.	Detroit Aquarium
Grand Rapids, Mich.	—Kent Scientific Museum
Harrisburg, Pa.	Pennsylvania State Mus.
Iowa City, Iowa.	State Univ. Museum
Los Angeles, Cal.	Mus. of Hist., Science and Art Southwest Museum
Milwaukee, Wis.	Milwaukee Public Mus.
Newark, N. J.	Newark Museum Ass'n
New York City	American Museum of Natural History New York Aquarium N. Y. Botanical Garden N. Y. Zoological Park Staten Island Institute of Arts and Sciences
Oakland, Cal.	Oakland Public Museum
Philadelphia, Pa.	Academy of Nat.Sciences Commercial Museum University Museum
Pittsburgh, Pa.	Carnegie Museum
Pittsfield, Mass.	Berkshire Athaeneum
Providence, R. I.	Park Museum
Salem, Mass.	Peabody Museum
San Francisco, Cal.	Memorial Museum Cal. Academy of Sciences Univ. Mus. of Anthropology
Springfield, Ill.	Illinois State Museum
Springfield, Mass.	Mus. of Natural History
Palo Alto, Cal.	Leland Stanford University Museums
St. Johnsbury, Vt.	Fairbanks Museum
Trenton, N. J.	New Jersey State Museum
Washington, D. C.	U. S. National Museum U. S. Zoological Park.

CANADA

Ottawa, Ont.	Geol. Survey of Can. Museum
Toronto, Ont.	Provincial Museum Royal Ontario Museum

COLLECTIONS AT YALE UNIVERSITY

Yale University has a valuable palaeontological collection for many years housed in Peabody Museum which was torn down when work was begun on the Memorial Quadrangle. A new building, for which a fund of $750,000 is already available, is to be erected on Pierson-Sage Square and a portion of the items are temporarily mounted at the Osborn Laboratories, which contain also the Babylonian and Palestinian collections. There is an archaeological collection in Phelps Hall and the Rebecca Darlington Stoddard Collection of Greek and Etruscan Vases in Memorial Hall.

Of historical interest are the Autograph Letters and Engravings of Eminent Yale Men, and the Morris Steinert Collection of Musical Instruments and Manuscripts, also in Memorial Hall.

The School of the Fine Arts contains the Jarves Collection of Italian Art, numbering one hundred and twenty paintings from the thirteenth to the seventeenth centuries; the Trumbull Gallery of Historical American Paintings; the Alden Collection of Belgian woodcarvings of the seventeenth century, comprising about one hundred and twenty feet of wainscoting, including three confessionals, from a chapel in Ghent; the Frederick Wells Williams loan collection of Chinese porcelains and bronzes, and a number of other valuable objects of art; sketches by old masters, examples of contemporaneous work, casts and marbles representative of various periods of ancient and Renaissance art; bronzes; and Braun autotypes and Arundel prints to the number of about four hundred. These are from time to time supplemented by special collections and exhibitions.

NEWS FROM HISTORICAL MUSEUMS

MINNESOTA

A special exhibit of some of the oldest and most interesting of the single manuscripts belonging to the Minnesota Historical Society was on display in the manuscript room for the first time in connection with the annual meeting of the Society. Among the documents included was a commission issued by Governor William Clark of Missouri in 1816 to "Tar-mah-hah", a Sioux of the Red Wing band, who, when most of his tribe supported the British in the War of 1812, made his way to St. Louis and entered the American service as a scout. In recognition of his services and his loyalty the governor gave him this commission commending him as a Chief to the Indians and to the officers and men of the army of the United States. A Lincoln manuscript, one of the Society's priceless possessions, was also displayed. Dated December 6, 1862, it recalls the culminating event of the Sioux massacre when thirty-eight Indians were executed at Mankato. The manuscript is the original order, in Lincoln's own hand, issued to Brigadier General Henry H. Sibley, for the execution of these Indians. It gives the name of each Indian in full and his number in the record and is signed "Abraham Lincoln, President of the United States." Special exhibits of interesting documents are always on display on the tables in the manuscript room.

Six history hours for children have been held in the museum during the last three months, with talks by members of the Society's staff. The subjects were "Pioneer Newspaper Editors," "A Pioneer Thanksgiving," "A Hundred Years of Travel,""Christmas in Many Lands," "The Indian on the Warpath," and "Life in an Indian Village." The attendance at these meetings sometimes runs as high as 185. Seventeen classes with a total of 387 students visited the museum during the period.

Twenty-four bronze replicas of medals in the presidential series have been presented to the Society by Senator Frank B. Kellogg. These, together with the three original silver or pewter medals which are among the museum specimens, form a complete set beginning with the administration of President Washington and continuing down through that of President Wilson. The earlier medals of this group are known as the "Peace and Friendship" series, because of the clasped-hands design and the inscription "Peace and Friendship" on the reverse side. Each medal bears on the obverse the effigy head of the president in whose administration it was issued. The later medals in the collection belong to the presidential series, but are not of the "Peace and Friendship" type. The design on the reverse side commemorates the presidency of the man whose effigy appears on the face of the medal. The three original medals in the possession of the Society are those for Thomas Jefferson, John Quincy Adams, and Franklin Pierce.

War History Activities—Work of the Minnesota War Records Commission on the compilation of individual records of Minnesota soldiers, sailors, and marines now centers in efforts to arrange as rapidly as possible the thousands of service records which have been and are still being secured with the coöperation of the soldiers' bonus board. Only when this is done and the

results are compared with those obtained by the county committees and other agencies can omissions be discovered and supplied on a large scale. The first step in the process, sorting the records by counties, is nearly completed, and the work will soon commence upon the larger task of arranging the records of each county in alphabetical order and of making up check lists for use in the completion of both state and local files.

On the basis of a list compiled in connection with its presentation of memorial certificates to the next of kin of Minnesota gold star men, the Minnesota Commission of Public Safety is coöperating with the war records commission in the collection of records and portraits of all Minnesotans who lost their lives in the service. The commission has been unusually fortunate of late in securing war records in the form of motion picture films. From Mrs. Arthur A. Law of Minneapolis has been received the eight reel film known to thousands of Minnesotans as the "Miles of Smiles" film. The picture represents, among other things, the war-time life and activities of Minneapolis.

VIRGINIA

The July issue of the *Annals of Iowa* contains interesting information upon the activities of THE MOUNT VERNON LADIES' ASSOCIATION. The museum that has grown up under the loving care of these ladies in the home of President and Lady Washington is reckoned as one of the most creditable historical museums in the United States.

When the history of the museum movement in America is written, the genesis of this museum will furnish an interesting chapter—a chapter which connects itself with the activities of women. It should never be forgotten than when the Government of the United States and the Commonwealth of Virginia had both declined to purchase the home and tomb of Washington, Miss Ann Pamela Cunningham of South Carolina came forward in 1853 with the suggestion that the women of the country buy Mount Vernon, restore and hold it in trust forever for the people of the United States. Miss Cunningham presided as Regent at the first meeting of The Mount Vernon Ladies' Association, in 1858. Mrs. Jane Van Antwerp, a grand-daughter of one of the framers of the federal Constitution, was appointed the same year as the Vice-Regent for Iowa, indicating that the West was not behind the East in progressiveness.

This labor of love has resulted in restoring to the house much of its original furniture and hundreds of mementoes of the Washingtons that combine to make this museum the most interesting and beautiful place of historic pilgrimage in this country.

NEW YORK

In the New York Historical Society today repose side by side the mutilated remains of two monuments that have played most dramatic parts in the colonial history of this country. Erected by direction of the New York General Assembly in 1770, within three weeks of one another, both were destroyed just six years later, one by the outraged colonists, the other by infuriated officers of the mother country. The first mentioned was the statue of George III, the first equestrian statue in America, by the way, destroyed by a rejoicing mob during the first reading of the Declaration of Independence to the New York Troops on July 9, 1776. It was supposed that this "Leaden George" had lost his identity forever, having been cast into bullets by the ladies of Litchfield, Connecticut, but

in 1871 four fragments of the horse and saddle weighing 200 pounds, still partly gilt, were found in a field through which the statue had been transported, and the head stolen later by the British was returned to England where it doubtless remains to this day, a souvenir of Toryism.

The other statue was that of Sir William Pitt erected by a grateful people in recognition of that statesman's eminent services to the Colonies in promoting the repeal of the Stamp Act. This fared scarcely better, for shortly after the British took possession of New York, September 15, 1776, British officers celebrating St. Andrew's night knocked off the head of the statue and otherwise mutilated it so that in 1788 it was removed from its pedestal in Wall Street to Bridewell Yard. After several other removals, it was presented to the Society in 1864, and stands today in the beautiful building in Central Park West as the only monument in America commemorating that element in Great Britain that wanted to see fair play.

Who says that monuments do not teach history? On this side of the Atlantic, however, it is much easier to erect monuments than it is to protect them after erection from the rage for improvement.

WISCONSIN

The State Historical Museum of Wisconsin has a costume picture collection which it loans on request to individuals and communities interested in the organization of historical pageants, festivals, parades, etc. Its assembling was begun by Director Charles E. Brown several years ago to meet a constantly growing demand for such information.

The costume picture collection now numbers thousands of pictures. The pictures themselves are obtained from many sources such as advertisements, magazines, books, etc. Each picture, or a group of pictures, if of small size, is mounted on a sheet of cardboard measuring ten by eighteen inches. The collection is carefully arranged and is classified so that costumes of any date are quickly available. The collection is sent all over Wisconsin and is frequently loaned to cities as far west as Denver.

During the summer the Museum made extensive special exhibits for the University of Wisconsin summer session. These included collections of book plates, autographs of the Signers of the Declaration of Independence and rare and interesting books and bindings. An exhibition of batik wall hangings by Miss Lucy Maverick of San Antonio, Texas, was also shown. Some of these displayed the care-free happy life of the Mexicans in the Mexican quarter of San Antonio, and others, the scenery about Provincetown, Massachusetts.

In replying to a query as to which is the oldest house in the Middle West the fact is brought out that the house in which Zachary Taylor lived while in command of Fort Crawford during the Black Hawk War is still used as a resi dence. Illinois and Missouri both boast houses built in the eighteenth century.

A Wisconsin Domesday Book is proposed by Dr. Joseph Shafer in anticipation of the Centennial of the State in 1936. The work would, like its great progenitor, be a geo-social survey, the aim being to gather such detailed information about the population of Wisconsin as would demonstrate the influence upon Wisconsin History of even very local and seemingly humble individuals who had influenced the development of the State. The survey or surveys, for there would be three, would be based upon township plats of the earliest periods available, the middle period 1865–75 and the present time. The *modus operandi* of this survey is described at length in *The Wisconsin Magazine of History* for September.

NEW GROUPS IN THE ILLINOIS STATE MUSEUM

Dr. A. R. Crook, Chief

(*Frontispiece*)

Three new groups have been added to the exhibits in the Illinois State Museum during the last two years. They illustrate bears, Indians and mushrooms.

The bear case measures 20′ x 14′ in floor plan and 18′ in elevation. It is artificially lighted within and the observer standing in a darkened room views the exhibit through a pane of glass 12′ long and 10′ high. Upon the curved background an oil painting by Charles A. Corwin presents a canyon in Starved Rock Park, rocks on either side, a little stream in the center, dark pines and the gorgeous autumn foliage of the maples and oaks. In the foreground are a male bear, a female and two cubs. The bears were obtained when their fur was most beautiful and they have been skilfully mounted upon papier mache mannikins. The male bear comes suddenly upon the scene and from his position on top of a rock, looks down upon the mother and two cubs which, unconscious of the presence of the intruder, are feeding upon some berries. The vegetation consists of wild cherry and oak trees, hazel bushes, ferns, bear berries, plaintain and various grasses, all collected at the locality represented. The large rock at the right of the foreground is made of St. Peter Sandstone, characteristic of the canyon. Julius Friesser of the Field Museum made the group. The painting, wax work, and taxidermic work are done with such fidelity and skill as to call forth approval from artist and man of science alike.

The Indian group designed to represent an incident in the life of the Sacs-Fox Indians of one hundred years ago on the banks of the Illinois river, is similar to the bear group in plan but somewhat larger. The enclosing case is 24′ x 14′ in ground plan and 18′ high. The plate glass through which it is viewed is 14′ x 10′ in size. The scene painted on the curved background pictures a point on the Illinois river where Peoria now stands, the observer looking north towards the "Narrows." The figures constituting the group, made from casts of seven Indians living at an Indian Reservation near Buffalo, New York, are correct ethnographical records. It is early morning in the autumn of 1818. Two Sacs-Fox warriors decked in feathers, necklaces of bears' claws and deerskin loin cloths are bringing in a captured Sioux Indian who staggers along under a heavy pack. They relate to the chieftain sitting before the fire, putting on his moccasins, the incidents of the capture. An old squaw in the bark house stops in her breakfast preparations only long enough to give a casual glance at the prisoner. A fourteen year old boy, bow and arrow in hand comes running up from the river and smiles mockingly at the unfortunate captive. The Indian princess standing at the door looks with pity at the captive. The fire, the mud-girdled tree partly burnt, the hawks used to furnish feathers for arrows, the arrowpoints, tomahawks, axes, baskets, buffalo bones, trees and vines and grasses all unite to present a life-like scene. The ethno-

graphical data presented were furnished by Mr. Arthur C. Parker, an Indian, a graduate of Carlisle, an ethnologist by profession and a member of this association. Henri Marchand built the group and painted the canvas. All the details have been worked out with the greatest care and skill, so that it is our belief that there is not at present a better group in the country.

It is thought that the large panes of glass used for these two groups, each 10′ high and 12′ or 14′ long, and which are practically invisible because of the manner of lighting, present a picture far more impressive than that obtained where small openings are used. The large openings produce an effect quite different from that obtained where the visitor looks through small windows. The window effect used in the American Museum, in the Public Museum at Milwaukee and other places, has some advantages, not least of which at this time of prohibitive prices for plate glass is that of economy. In some museums glass openings are often still further reduced until the object is viewed as through a peephole. The peephole also has some advantages since the curiosity of the visitor is piqued and it takes some effort to see the object and it is often true that effort is necessary for fullest enjoyment. Some museums, like the Carnegie before its magnificent Kodiak Island bear group, employ a hanging curtain which must be pushed aside by the observer. However sumptious the curtain, it always seems to me to be undesirable from a sanitary point of view. Personally the spaciousness of the large plate glass makes a strong appeal and for that reason this plan has been adopted at the Illinois State Museum.

Our third group, the most pretentious thus far undertaken, is one designed to exhibit about two hundred varieties of Illinois mushrooms (*see frontispiece*,) and was completed April 27th of this year. During the construction of the group, the Dean of the Art School of Washington University, and other artists gave counsel from the art viewpoint, and the professor of mycology of the University of Illinois checked each species for scientific accuracy; and thus the group represents not only the skill of Mr. Marchand but also the combined knowledge of several experts.

The containing case is a circle measuring sixty feet in circumference. The first view, obtained from a platform which places the visitor on ground level, shows a typical Illinois scene with woods on the left and right, and in front a foreground sloping from the bluff out toward the lowlands through which a river flows. A spring consisting of actual running water begins in the bluff at the left and trickles down to meet the river represented on the canvas. After the preliminary general view, the visitor descends two steps into the circular room, twelve feet in diameter. On the foreground, six feet in depth, vegetation such as one would find on a forested bluff and bottom lands of a river below is artistically arranged. In proper ecological relation have been placed the mushrooms done in wax and plaster. There are about twelve hundred different individual mushrooms representing nearly two hundred species. Those which are edible are marked with a black disk on which is placed a white letter referring to the list on the directory attached to the end of the case. Mushrooms undesirable for food are marked with a red label and those which are poisonous have at their base a skull made in wax.

The group may be criticised by the purist on the ground that in nature mushrooms do not grow so close together, and that the seasons are not regarded. However, the public will

realize this. Further the fact is stated on the large directory at the end of the case. In art, in science, in engineering and in business it is customary to conventionalize some forms of expression. In Ben Johnson's time a play occupied the same time that would be required in real life. In map-making different elevations are given on the same plane. In many forms of presentation time and distance have been conventionalized so there is no deception nor misunderstanding. The same thing has been done in this group. Our museums would often be more useful institutions if they were allowed more "poetical license." Any one who looks at the mushroom group will readily understand that a similar number of species would not be found in a few hundred square feet of ground and that all do not grow the same season. He sees an attractive picture, learns in a few moments a useful lesson. Multitudes who would otherwise never know about mushrooms, gain their first knowledge here. Hundreds come bringing baskets of mushrooms for identification. The enthusiasm with which the work is viewed is gratifying alike to the donor, the artist, the museum authorities and the interested public.

THE SMALL HISTORICAL MUSEUM

Frank H. Severance

Secretary and Editor in Chief, Buffalo Historical Society

I write of the small historical museum, partly because it is the kind of museum I know best, partly because it is the type of museum that most needs the attention and help and inspiration that The American Association of Museums can give. I eliminate from my subject the large amply-provided-for institutions, whether State-supported or otherwise, with buildings, funds, and well-paid staff.

I have in mind the museums of local historical societies which usually owe their existence to the enthusiasm of one or two collectors. The rooms of such a museum are sometimes merely a dusty ad unct to the town public library, sometimes housed in more pretentious quarters, but seldom adequately supplied with showcases, descriptive labels or attendants. Towards this class of museums,—indeed, towards most historical museums—I have observed on the part of the workers in museums of natural history or of fine arts, an attitude of amused toleration, as though there were no claim for serious consideration in these often pitiable efforts to preserve the relics and illustrate the life of the past. This attitude is to be expected from the scientist, whose training leads him to look for scientific classification, a thing which the historical museum seldom approaches.

I am of impression that the historical museums have been far less represented in this Association than any other kind, and I hold that an effort should be made to draw them in and give them representation, encouragement and help.

Every American community large enough to support a public library, can have and should have an historical museum. If reliance is placed on the general, unorganized public, there will be no support, no interest; but if the organizations of a town be appealed to, the schools, the D. A. R. and other patriotic societies; the Board of Trade or Chamber of Commerce if the town

have one, then there will be no lack of interest; and as soon as it is shown that the historical organization is really doing things for the public, the local town or city government will probably be willing to make an annual grant to help on the work. Such grant, in some cases, is made in connection with school funds or public library funds. The principal thing is to convince the officials of one's home town that the historical organization really does something for the community. This has been our experience in Buffalo, where a purely local historical society makes its library and museum free, and shares in the work of the schools.

In communities much smaller than the one I have the honor to represent, my ideal of an historical museum can be equally well attained. If there are a few men and women who recognize the value of preserving relics and records and who are willing to give some time to it, the rest is easy. The greatest difficulty is to overcome the public indifference to a field of work, regarding which the public is ignorant. To accomplish that, there must be some one (if only one) person inspired with some enthusiasms, who will give of his time and strength in informing and interesting others.

The material for my ideal museum exists everywhere. There are thousands of towns where a spinning-wheel and an ox-yoke may be found. Care for these things, label them with cards explaining their uses, and put them where they can be seen, and you have an historical museum. To the children such articles teach more than books.

One of the best historical museums I know of is in the little town of Geneseo, in Western New York. It consists of a log cabin on the public square of the village. In the cabin are some things, not very many, of the pioneer days in the Genesee Valley. Thousands of dollars' worth of treasures in costly showcases sometimes teach less.

No classification in all the realm of science is more natural than that which may be followed in such an historical museum. The larger the institution and the more opportunities it has, the more perfect it can make its classification. Obviously the arrangement should be chronological. Relics of the Indians still abound, and if intelligently labeled, form an instructive prelude to the relics of the pioneer days. Where the articles themselves are lacking, pictures oftentimes may be made to help out. Many of the larger museums have no doubt much duplicate material. A simple system of exchange or indefinite loan, or gift outright of duplicate articles, would be a great boon to the small institutions. State-supported institutions could do much in this line if they would once make a start.

Old-time articles of house and farm, with old books and pictures, would enable any town to make a beginning. Something can be done, in older communities at any rate, to illustrate the several war periods of our country. A collection of old weapons, swords and firearms of different types, can be made anywhere and if intelligently done teaches much. So of old-time garments, hats and bonnets. So homely an article as a woman's hoop-skirt of the decade of 1860 in the Buffalo museum, shown with other old-time wearing apparel, always stirs the mirth and half-credulous amazement of the well-nigh skirtless misses of 1920. But the educational value is there. Such articles effectively disposed are a genuine source of interest to old and young. When we are teaching history to the school children of today, we do not have to go back very far to have articles assume an historic character in their eyes. The Spanish-

American war is as "historic" to a school lad of fourteen—in the sense that it was before his time and must be studied—as is the Civil War or the Revolution. A uniform worn in that war, so recent to us older ones, teaches us much and is as well worth preserving as a suit of armor; rather more so, if the armor has been fabricated purely for museum purposes.

It would not be difficult to name many articles, or classes of things, mostly of the common, homely sort, easily lost and soon forgotten which, if preserved, do teach history to coming generations. Of so perhaps trivial a sort as old bicycles, a collection may be made in most communities, at least in the East, which proves of keen interest to young and old alike. A little quest, a little advertising in my own town, brought out not only the high-wheeled Columbia and Star varieties of the '80's, but even the old "bone-shaker" velocipedes of the '70's or perhaps earlier. To a generation of boys who know only the modern safety wheel, these things seem incredible. But they have their part in the history of sports or athletics, or, if you please, of locomotion.

Any one in charge of a museum which is to include things formerly in use in his home community will soon discover, if he have the museum kind of mind, very many lines to follow which will develop into interesting collections.

But our small historical museum may properly enter other fields than that of relics. One sort of article which I esteem of prime importance for any historical collection, whether great and rich or small and dependent on donations, is the historical medal. I would not counsel the collection of coins, which in most cases could only lead to a fragmentary heterogeneous assemblage of more or less worthless pieces, with little teaching value and always tempting to theft. But the historical medal is something very different. Even if he confines his attention simply to the medals illustrating events in American history, the collector will find opening before him a field of great possibilities and a line of collection which is practicable even for a very small purse. Of the many medals struck by the United States Government, a large number are still to be procured in bronze, at a very moderate figure. Bronze is preferable for museum purposes to either gold or silver. It does not tarnish and it does not tempt. The Congress of the United States has awarded 13 medals for service in the Revolutionary War, 28 in the War of 1812, of which 11 are for land service, 17 for naval; there are 4 Mexican War medals; 2 Civil War medals, and 2 Spanish War medals. The student remarks at once the lack of Civil War medals and is naturally prompted to seek out the facts explaining why there were only these two struck for those four momentous years. One of them was awarded in 1863 to General Grant for opening the Mississippi; the other to Cornelius Vanderbilt for his gift to the Government of a ship. I touch on these details merely by way of illustrating the richness of the field in an historical aspect. Every medal opens a new subject for thought and for study, and very often its art quality gives it beauty and a new interest.

I have mentioned the medals awarded by Congress, but there are many other sorts of American medals, official or private. Of the former, the Indian Peace medals are of great interest and the possession of one gives a treasure to any museum. Then we have the medals struck by Congress for award to civilians, for heroism or other causes. We have the long list of Presidential

medals, most of which, perhaps all, can be purchased for a very modest sum from the mint at Philadelphia. There are American historical medals connected with many phases of our national development, struck in commemoration of historic events or of historic places and houses; medals which commemorate the holding of great expositions; of great calamities, such as the Chicago fire; of great inventions, such as aviation; of great achievements, such as the deeds of heroism commemorated by the Carnegie Hero Fund. These and scores of other historical events are marked by medals, which are enduring, easy to procure, easy to care for, and explicit in their teaching. The ardent collector would naturally branch out and extend his field by the addition of medalets and tokens, which would enable him to make showcase exhibits of striking things in connection with many of the political campaigns of the United States, or to illustrate trade conditions.

These suggestions are all made with a view of touching something practical in the experience of those who seek to develop a collection of objects which will teach history in communities where they are surrounded by indifference and ignorance. The chief appeal, I think, must be to the school children and their teachers. Working on such lines as I have suggested, many other departures will naturally suggest themselves, including the addition of historical engravings, maps, and books, to be used in connection with the articles exhibited. I see no reason why in many a town such a museum might not be built up in connection with the high-school. But the principles on which it is built are equally applicable to larger institutions which can afford exhibition rooms and a paid staff and which have funds for the purchase of desirable articles.

Every local historical society should collect and preserve portraits of the representative men and women of its home community. It should also secure the best obtainable pictures of buildings in its home town which have served public uses or been in any way notable at any time in the town's history, but which have disappeared either by reason of fire, or been torn down in the progress of improvement. A pictorial record of the past decades of the town is thus secured, which proves, in my own experience at any rate, one of the most interesting departments of the local historical museum. Out of doors photography does not reach back very far compared with the age of many of our older eastern towns, but for the earlier years oftentimes there may be found daguerreotypes, although the use of this process for anything but portraiture seems never to have been common. Old lithographs and engravings of various sorts, illustrating by-gone street scenes, harbor views, or notable buildings, in many instances can be brought together and these with the more modern photographs soon make up a collection of prime interest and importance; in brief, it constitutes a pictorial history of the home town.

You will have discovered by this time that the small historical museum I have in mind is an orderly collection of things that illustrate American history and the progress of the American people. Such a museum justifies itself, is a useful adjunct to the schools and a credit to any town. If one wishes to go beyond these bounds, well and good; but many a promising collection has been hopelessly perverted and cheapened by the "souvenirs" presented by returned tourists. If these things really teach any-

thing, put them by themselves, though an historical museum in America must be exceptionally well established to have a foreign department that is worth anything.

The person in charge of a collection that grows chiefly by gift, is often called upon to discriminate between relics and rubbish, and he needs to be an adept in pleasing people when he gratefully declines their proffered rubbish.

To preserve relics and records, and to so present them to the public that they shall teach, is the obvious purpose and readily accomplished mission of the small historical museum.

CHILDREN'S WORK AT THE METROPOLITAN MUSEUM OF ART

Anna C. Chandler
Museum Instructor, Metropolitan Museum of Art

"It's just like a Fairy Palace!" exclaimed, one day last year, a little wide-eyed girl from the fifth year of one of the Bronx schools. It was the first time she had ever visited the Museum and she came in a class which was correlating their Geography with the Museum work. They happened to be studying Asia and it was the wonderful Japanese lacquer-work with its beautiful polished surfaces and butterfly, flower, and leaf patterns of gold and mother-of-pearl, which had called forth that remark from the very depths of her heart. The coming to the Museum and seeing objects from Japan and China, the very countries they had been studying in Geography, certainly made them more real and vivid to her, as it does to all the boys and girls who come for that purpose: to "connect up" the Museum work with the school work.

With twelve of the elementary schools within walking distance of the Museum, we are doing an intensive work,—with classes from the fifth year up—coming from the schools each week, three times a month, twice a month, or once a month, in school hours, to make their school studies more real by seeing the things of which they have been reading or studying. They correlate their History, Geography, English-composition, Drawing and Needlework. To give a few examples: classes studying about the Revolutionary war period see in the Museum the early paintings including Stuart's Washington which they have seen so often in their history books and in their school-rooms. They see the Paul Revere silver, and the furniture, perhaps first looking at the Chippendale chair in the painting of Benjamin West's studio by one of his pupils just before the war, and then looking eagerly in the furniture rooms to discover who will be the first to find a chair just like it! When they do find it, we talk a bit about the English furniture designers, of how their "patterns" of chairs, tables, beds and desks from the mother-country were used by American furniture designers of the eighteenth century; and learn how to distinguish those made by Chippendale, Hepplewhite, and the others. We find, also, the old oak chests and Bible-boxes with their heavily carved patterns, the Windsor chairs, a spinning-wheel, door-knockers, patterns of keyholes on chests of drawers or desks, and draw from them. When the boys and girls get back to school, they write compositions about their visit, and so in one trip

correlate with their History, Composition-work, Spelling, Penmanship and Drawing.

A good many classes come to correlate with their study of the European countries, and if they are also reading about Joan of Arc, we naturally take up France. First, perhaps, we stand before the paintings of the vision of Joan of Arc by Bastien Lepage, while a volunteer from the class tells a bit about the story of the French maid. Then we talk about the way the artist represented the garden—whether it is warm and sunny or cool and filled with the shadows of the leafy branches; of how indistinctly through the shubbery he has rendered the forms of St. Michael, St. Catherine and St. Margaret, and of how Joan of Arc is not looking at them but far away as if the images were pictures she had called up in her mind rather than actual ones which she saw. When I ask, "What part of the picture holds your attention longest?" invariably the answer comes, "Joan of Arc;" and someone is almost sure to add, "Her eyes!" From there we go to the Hall of Casts where we see the model of Notre Dame Cathedral in Paris, so similar in construction to Rheims Cathedral where Joan of Arc led to his coronation the Dauphin, Charles the Seventh, whom the children agree had none of the qualities a king should have! I get them to tell what the great builders kept in mind,—the balance of horizontal and vertical lines to give stability, and the desire for beauty as well as strength. We find the places on the Cathedral which give opportunities for carved pictures or reliefs, and for statues, perhaps discussing the difference between them; and the children love to point out the Rose windows and the chapel windows with their wonderful carved patterns, the arcade joining the towers, the carved pictures on the recessed doorways, and the amusing gargoyles which someone finally discovers take the place of waterspouts! Then we come to the "flying arches," and by throwing my weight by an outstretched arm upon a nearby wall or pedestal, I get them to see how the huge flying arches throw the weight of the cathedral upon the thickened outer walls; or how these thickened, outer walls, called buttresses, are like great giants thrusting out their arms to support the main part of the church. We study those great buttresses and see how the weight does not fall on one alone but is distributed. Then we look at the big picture of Rheims cathedral on a nearby screen, point out its similarities and connect it up with the great world war. Next we go into the Morgan Wing and find some real stone gargoyles and some carved choir stalls such as Joan doubtless found in Rheims Cathedral. Always I urge them to look for the Rose window, the arches and buttresses on St. Patrick's Cathedral and that of St. John the Divine in their own city, and to visit Miss Hyatt's statue of Joan of Arc on horseback erected on Riverside Drive. No visit for this subject is complete without a glimpse of the costume ladies and those on the early tapestries, so much like those whom Joan of Arc saw at the court of her king, and always we find the helmet of Joan of Arc and examples of the armor of her time.

It is usually the case that the class is so large, that it has to be divided, so that while one-half is making a trip to the time of Joan of Arc, the other is drawing, and then the order is reversed, so on each visit there is the training in the "seeing with the fingers" as well as with the eyes. From the more distant schools, too, even those as far away as Brooklyn, Bronx, and Lower Manhattan, come frequent requests, during school hours, for classes to come

in order to connect the museum study with the school work in just this way. Often they come to get designs for needlework and we go into the textile study room to draw from the beautiful lace and textile patterns. Classes from the nearby Probationary—or, as it is happily called, the "Opportunity" school, have been coming twice a month all this year, and their teachers are very much pleased with the results.

Emphasis is laid, of course, in all this work, upon the skill in workmanship, and the beauty of the objects seen by the children, as well as upon their connection with the school work. The boys and girls are taught the habit of coming to the Museum and of enjoying the good and the beautiful rather than the bad and the unlovely. In connection with this work, each month an opportunity has been given to teachers—especially those at a distance from the Museum—to come and be shown how they may correlate their school studies and become familiar enough with the museum galleries so that they may bring their own classes. At the close of each year we have a little exhibition of the compositions and drawings made in connection with the correlative school-work, showing in a concrete way what has been accomplished, and especially valuable because of the spirit of friendliness and coöperation it furthers.

In March, a plan was formed by the Board of Education and the Museum, at the instigation of the Director of Drawing in the elementary schools, whereby selected teachers from forty of the schools which have lanterns—Manhattan, Bronx, Brooklyn and Queens—come each month to the Museum where I give them a talk or story; sometimes a combination of talk and story, followed by illustrative slides. It is in the form of a "demonstration" with always a class of children from one of the nearby schools present. At the close of the "lesson" sets of the illustrative slides are given to the art supervisors or to the teachers who are to reproduce the talk. These slides circulate from school to school so that the talk or story is reproduced in each school, the only way of introducing any history or art or feeling for beauty in the more distant schools. A synopsis of the "lesson demonstration" and a slide list are given each teacher to help in the giving of the lesson. The course will take several years and will reach pupils in the elementary schools from 5A–9B. The plan is not a strictly chronological one, for often a deviation is made as in April, when I gave them a story of the time of Paul Revere, to connect up with their special study in History and Reading for the month, and to teach that art belongs not to the past alone nor to the present, but to all times.

Through the vision of Mr. Kent, Director of the Educational work in the Museum, two series of story hours are established: one for members' children and one for the general public on Sundays. Closely connected with the school work, and co-existent with it so far as possible, are these Sunday story hours, which, although not primarily arranged as a direct part of it, yet the response has been such as to really connect them with it. They entertain and at the same time instruct, though in no tedious way; as Sir Philip Sydney says, "Even as the child is often brought to take most wholesome things by hiding them in such other as have a pleasant taste." These stories of kings, queens, brave knights, painters, sculptors, great builders, legends which have grown up with nations and so embody their ideals, make the countries the boys and girls have read and studied about, their people and art, become real and vivid. I try to make them beautiful, dramatic

and straightforward; concrete and vital in presentation. They bridge over the gap between art in the abstract and art it its connection with the life of the nation and of the individual. They, too, correlate with the school work and principals of many of the elementary schools, with the same splendid coöperative spirit shown in classwork, often ask for reports of them in the assemblies on Monday mornings; thus giving another chance for connection with diction. At the Paul Revere story in April, P. S. 190,—the "Paul Revere" school,—sent one hundred and ninety children and teachers, and had them write compositions on Monday morning on the story and illustrative objects in the Museum. P. S. 30, a school of boys, gives "commendation cards" each Monday for attendance at the Sunday story hour, and many other schools have similar plans of coöperation and correlation, such as making posters of our story hours.

After the story I show illustrative slides, often calling upon the boys and girls to talk with me about them, and at the close give careful directions as to just where in the Museum galleries they may see the objects having to do with the story,—thus appealing in the story hour to as many of the senses as possible. In this, as well as in the classwork, I try to bring in as many different kinds of art as I can—not only the paintings and sculpture, but pottery, armor, silverware, furniture, porcelains —so that they will see that art is many-sided.

Hundreds of children come from many of the schools each Sunday, even those as far away as Brooklyn and Queens. On each Sunday at four o'clock, I repeat the story in the classrooms, for those who could not get in at the three o'clock story hour or who live so far away that they cannot reach the Museum earlier. Mothers and fathers often come with their children; teachers, principals and art supervisors come, too, and often a starry-eyed boy or girl comes to me before the story hour to say, beaming with pride, "There's my teacher over there!" Especially happy is that boy or girl if he or she happens to be a Page, Squire, or Knight, a distinguished blue, red, and white "arm-banded" feudal order of monitors who help me with the Sunday story hours! They feel quite as important as the trustees and are a great help in seating people, taking the numbers of schools represented, keeping order during the slides when the "movie" element is apt to come in, running errands, etc. Their pledge is, "I vow to be earnest in my desire to learn about the objects of art in this Museum, to see beauty everywhere, to be honest, punctual, courteous and steadfast." On Saturday mornings I give a similar course for the members' children, followed by visits to the galleries under guidance. I always feel like echoing Kate Douglas Wiggin: "I would rather be the children's story teller than the king's counsellor or the queen's favorite."

In connection with the Story Hours are the Children's Hours, in a class room, on Wednesdays from three-thirty to five o'clock for those who have attended the preceding Sunday story hour, and on Thursdays for the members' children. In these Children's Hours we take up more intimately, with smaller groups, what we have learned at the story hours. Sometimes we act out the story; play the Museum Game consisting of describing or taking the pose of objects in the galleries illustrating the stories, for the others to guess; put puzzles together of paintings, tapestries, furniture, etc.; draw in crayons from objects having to do with the story they heard the previous Sunday or

Saturday; model in clay; and always take turns leading to these objects in the galleries. Thus they get familiar with the galleries and quicken their powers of observation by means of their eyes, their fingers, and their dramatic instinct.

Often requests come for me to go into the schools and tell a "sample" story as an incentive for visiting the Museum. Especially is this desirable with schools at a distance, which, because of time, carfare, etc., cannot easily reach the Museum, and to which a message of beauty can thus be taken. The Museum Extension course is sure to help in this. Often, also, children from these distant schools I have visited, will come with their parents to our Sunday story hours, perhaps having had no idea before what or where the Museum is; one little boy in a Bronx school, asked if it was "on Thoird Avenoo." There are, too, special story hours for the blind with objects for them to handle, and we are beginning them for crippled children, three hundred and eighty-eight of them attending a story hour last Fall. Each year, also, we give a story hour for the Kindergarten teachers and children.

The story hours and the correlative class work—by means of which over 45,000 were reached last year—get the children to form the habit of coming to the Museum at just the age when they are so receptive and pliable that it is as easy for them to form good habits as bad. They teach them how to see and enjoy beauty of workmanship, line, form and color, and having enjoyed them in the Museum, they will in their homes, schools, dress and out-of-doors. They learn to connect art with the lives of the people of the *Long Ago* and the *Now*, their ambitions are stimulated and they are being trained in citizenship. Above all—in addition to all that they are learning in the classwork and in the story hours—this study of the arts and lives of different peoples, creates ideals and gives a "greater enjoyment of life," which, as the President of the Museum said at a meeting of the Federation of Arts last year, "is enough to justify the preaching of the Gospel of Art." The lifes of the boys and girls—the future men and women, the future teachers—are being enriched by their ability to enjoy Beauty.

BASILICA OR TEMPLE

Benjamin Ives Gilman
Museum of Fine Arts, Boston

A generation ago the accepted type of railway terminus was an immense arched shed closed at one end by offices and open at the other for the passage of trains. Today the noisy and noisome arched space has disappeared and been replaced by a series of low shelters over individual platforms, while the offices that closed one end have developed into the station proper, with concourses rivalling in size the train sheds of long ago.

An equally radical change will, I believe, lead to the definitive form of the public museum building. The temple type hitherto accepted without question is about to be abandoned for a basilica type.

One of these types is Greek in origin, the other Roman; and it is curious that the Greek type bears the Roman name among us and the Roman type the Greek name. *Templum* (space set apart) is Latin; *basilica* (royal place) is Greek.

But the original uses of the two buildings are *primafacie* evidence that the Roman basilica and not the Greek temple is the type foreordained for museums. For the temple was the abode of the god, and his worshippers gathered before it without entering; while the basilica was a roofed-in forum, from the start the meeting-place of the people for public purposes, at first secular and from early Christian times sacred. The temple was a small building with blank walls surrounded by a row of columns and provided with a door, but containing, as far as is certainly known, no special opening for the admission of light. The basilica, on the contrary, consisted of a central hall with high windows, called a clerestory, admitting light over a surrounding ring of lower apartments, themselves lighted by external windows. In the early Christian Basilicas, the suite of lower apartments was sometimes in two stories and sometimes in two divisions, the inner forming an aisle between columns, as in St. Paul outside the Walls at Rome.

When, a century ago, buildings began to be erected especially for museum purposes, it was the temple type that was chosen and the question of its lighting was solved by openings in the roof. Nevertheless, under the pressure of practical needs the ground plan was developed toward that of the basilica; and the typical museum came to consist of a large space surrounded by a single or double row of apartments used as galleries. Usually there were two such spaces separated by an entrance and stairway hall. In one fundamental particular the developed form retained the impress of its origin. Its light continued to be derived mainly from overhead, the interior spaces being at first treated as courtyards and later made into galleries by roofing them in with glass. The blank external walls remained, and, with the low dimensions of the structure and the glass skylights indicating overhead lighting, are still the most characteristic external features of the prevalent museum type.

In parts of museums, meanwhile, the clerestory had occasionally been used, as at the Kelvingrove Museum at Glasgow, (1893) and elsewhere before and since; and in 1911, in an article entitled "A Museum without Skylights," contributed to "Museumskunde," I proposed to apply Clerestory, Studio, or (as I have ventured to call it) "Attic" lighting to all the exhibition spaces of a museum, exterior and interior alike, through the use of the basilica scheme. The genesis of that article and another which followed it in the Architectural Record in 1915 is instructive at the present turning-point in the development of museum architecture.

The plan of the present Museum of Fine Arts in Boston (1907) was the subject of much study for several years by all of those connected with the museum administration. The result was a building in which the proportion of windows to skylights was much greater than had before been customary. There was another feature incorporated in the plans which was also the result of much experience and observation. The ground plan of the central block of the Museum—two large courts separated by an entrance stairway hall and surrounded by a double row of exterior spaces—may be called the standard museum plan. But in adapting it to the needs of the Boston collections the lower floor was varied by reducing the inner of the double row of spaces about the courts to a corridor. This had already been done at the Chicago Art Institute (1893), the Museum at Cologne, Germany (1897) and doubtless elsewhere.

The advantages of both provisions were manifest as soon as the new build-

ing came into use. The predominance of sidelighted rooms gave both floors a friendly air in marked contrast to the somewhat mausoleum-like effect for which the customary top-lighted museum has always been criticised. The corridor surrounding the courts gave a most desirable freedom of movement through the lower floor. Any room could be set off or temporarily closed without preventing access to any other.

Besides these expected advantages, the experience of the building brought an unexpected result. The best galleries in the whole Museum proved by common admission to be the large toplighted courts. Here the light openings were so high (about fifty feet) that the illumination seemed to come from nowhere. Yet it came in sufficient quantity and at a good angle to show every kind of exhibit to good effect. A serious defect still remaining was brought all the more prominently into view. On many winter days clinging snow covered the skylights, and until it melted or was removed, the courts were immersed in deep twilight, while the sidelighted rooms adjoining were as bright as ever. As one of these courts was in my charge, I was impressed by the fact that its customary admirable lighting might have been preserved at all times had the court been a nave with clerestory windows and a solid roof.

The discontent with toplight which this observation awakened was transformed into positive opposition by a subsequent observation of a different kind. In looking over a mass of illustrations of toplighted galleries in Europe, gathered during the studies preparatory to the new building, I gradually came to feel a certain vulgarity of effect in all of them. Vulgarity of effect is a sure sign of something that pretends to be what it is not. How did a top-lighted gallery produce this effect? Evidently, by pretending to be an interior when it really is an exterior. The essential feature in any place meant to live in is a solid roof. An apartment without an opaque ceiling is not a room to live in, but a small courtyard to pass through, partaking of the nature of the "wells" common in large buildings. When we furnish and use it as a gallery for the preservation of perishable contents, we make it pretend to be the dwelling-place it is not. Hence the vulgarity of effect that the illustrations of European toplighted galleries disclosed when inspected *en masse*.

On the spot I abjured toplight. In the enthusiasm born of the new faith, it was easy to fancy the central block of the Boston Museum building transformed into a sort of double basilica; of which the courts were the naves, lighted from clerestory windows; the corridors, borrowing light from the nave, were the aisles; the suite of external galleries .the ring of chapels, lighted by windows high up against the ceiling; and the space over the central stairway a lantern, such as crowns the crossing of nave and transepts in many cathedrals. The result of this fancied transformation of the Boston building was the Museum without Skylights described and illustrated in the article in "Museumskunde" in 1911. The accompanying Figure I, showing the external scheme of the building, prefaced that article.

The two fundamental needs of any museum building are good lighting for exhibits and free passage for visitors. The basilica form of the Museum without Skylights furnished both. Every exhibition space had the high side lighting called studio light because artistic *par excellence*. The corridors corresponding to the aisles of a basilica were sufficiently lighted as passages by borrowing from the nave, and permitted

free access to every room without entering any other.

Two other needs less fundamental were not as well met by the Museum without Skylights. These are the ease of the visitor and the indefinite expansibility of the building.

Doubtless all museums possessing, like the supposed Museum without Skylights, a monumental stairway to the chief galleries, have made the experience that time has brought the Museum in Boston; the experience, namely, that many visitors lose themselves on the ground floor and miss, until perhaps too late, the main exhibits of the Museum. How would it answer to exchange the reprinted with the article of 1911 on "A Museum without Skylights" in my volume, "Museum Ideals," in 1918. The accompanying Figure II reproduces enlarged and abridged tracings* from two of these drawings.

This scheme has not yet been incorporated in the design of any museum. But it became last year the basis of a design for a Small Museum presented before the American Association of Museums by Mr. Meyric R. Rogers and since published by him in the *Architectural Record* for December, 1919, and MUSEUM WORK for May, 1920. Figure III reproduces enlarged and abridged tracings* from the cross-section and

FIG. 1. A MUSEUM WITHOUT SKYLIGHTS

Scheme of Elevation: from *Museumskunde,* 1911

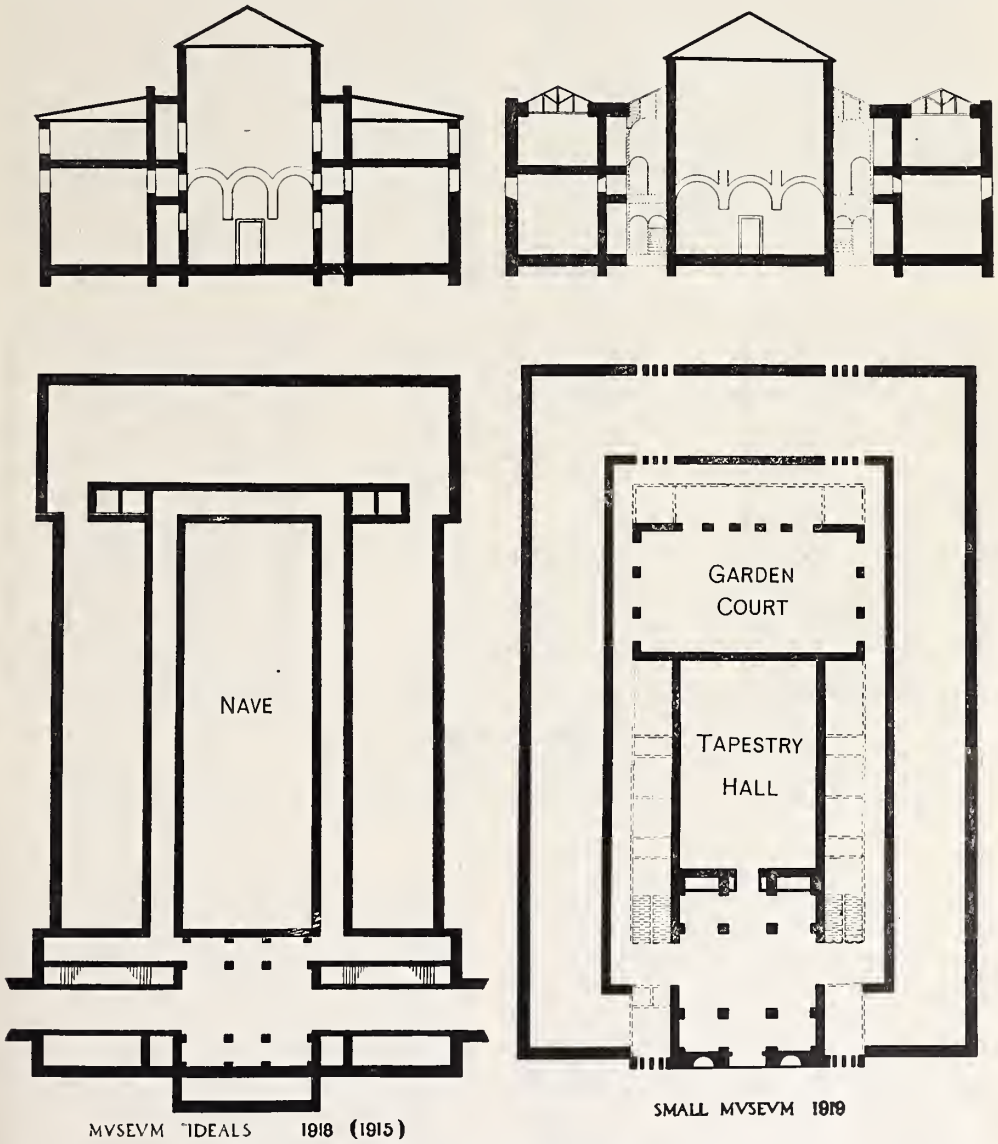
roles of the two floors, putting the chief galleries on the ground level, the subsidiary collections and offices above, and substituting smaller stairs for the single monumental stairway?

Further, the plan of the Museum without Skylights consisted of two symmetrical halves. How would it answer to use one of these as the germinal unit of a group of like buildings to be connected by external corridors?

The result of accepting both suggestions was the basilica scheme of which I gave drawings and a description in an article with the title "Glare in Museum Galleries," published in the *Architectural Record* in 1915 and main floor plan of the "Small Museum" as published in MUSEUM WORK with the portions added by Mr. Rogers to the scheme of "Museum Ideals" indicated by dotted lines. Mr. Rogers' description of the "Small Museum" mentions the Museum at Cleveland as the source of certain of its basement arrangements, but does not refer otherwise to any previous design. Figure IV shows the relation of the general scheme of the "Small Museum" at once to the Temple plan of the Cleveland Museum and the Basilica

* By Mr. W. R. Dougherty, Assistant Instructor in Drafting, Wentworth Institute, Boston.

scheme of "Museum Ideals." The figure consists of a tracing from the scheme of "Museum Ideals," another from the plan of the Cleveland Museum with all details omitted from both; and a third outline formed from these two by cutting the tracing from "Museum Ideals" into three parts lengthwise and replacing its nave by the two courts of the Cleveland Museum, the Garden Court placed crosswise instead of lengthwise. These outlines serve to make plain three facts: first, that the general scheme of the "Small Museum" is that of "Museum Ideals" divided lengthwise into three parts, as Figures II and III already show; second, that the scheme contains, instead of the nave of "Museum Ideals" a Tapestry Hall and a Garden Court of approximately the

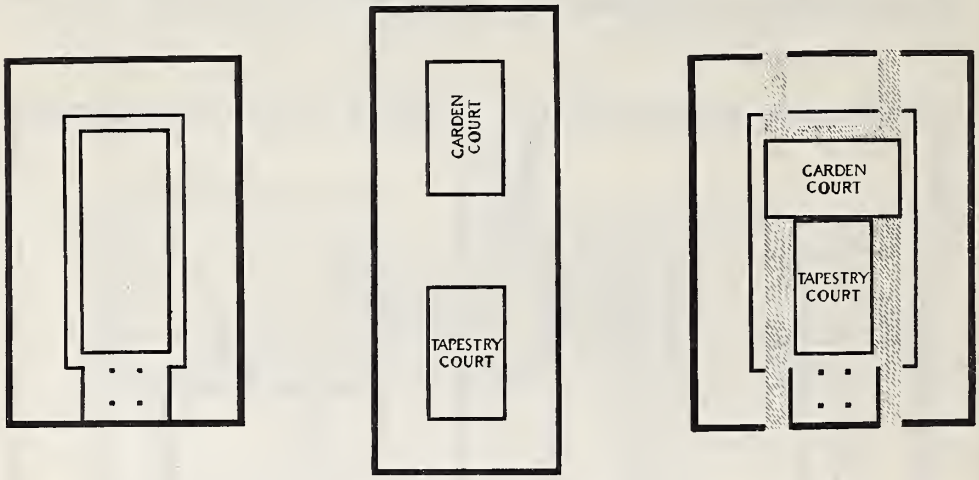


FIGURES II and III. TRACING WITHOUT DETAIL

dimensions of those at Cleveland; and third, that the partition of the scheme of "Museum Ideals" is required if the Garden Court is placed crosswise as in the "Small Museum," instead of lengthwise as at Cleveland.

Notwithstanding the ingenious and charming details in which the design for a "Small Museum" abounds, it is impossible to approve it as a whole. A sound result cannot be reached by the dislocation of one established architectural type in the interest of another radically different. The basilica was a wonderfully clever solution of the problem of lighting a building of great area, a problem altogether foreign to the purposes of a temple. First the central portion is raised and provided with windows clear of the surrounding roof. From its outward resemblance to a boat upside down, this portion is called a nave. The surrounding area proves to be least well lighted at its inner edge next the nave, and this is made use of for a passageway. Thus the aisle is born, leaving the rest of the outlying space well lighted from its windows for the essential purposes of the building. These thoughts of genius go for nothing if we then proceed to move the aisle into outer darkness away from the nave. The spaces inserted in its place, in part without light or air except from doorways and ducts, and on the second floor from skylights, introduce the spirit of the Greek temple among the airy and sunny basilica elements on either side, as spots of oil might float on water. In longitudinal section the exterior of the "Small Museum" announces the same incongruity by its juxtaposition of a curtailed clerestory with a courtyard roof. Again, in the proposed extension of the "Small Museum", the basilica ideal of free communication appears to be dropped and that of natural lighting is still further disregarded. An axial corridor appears to replace the circuit passage of the parent building; and were the extensions complete, two principal galleries on the main floor would become interior spaces lighted in Greek temple fashion only through doorways.

There was, nevertheless, no reason



Basilica Type ("Museum Ideals")

Temple Type (Cleveland Museum and others)

Temple Courts in Basilica Nave ("Small Museum")

Figure IV

either for cutting up the basilica type in order to get a Garden Court or for giving it up in order to provide for easy extensions. An atrium or cloister about a garden area is a consistent and not infrequent sidewise adjunct of a structure of the basilica type. The scheme of "Museum Ideals" provides corridors correctly placed for continuation as such cloisters about garden courts, and these cloisters could be flanked externally by a range of galleries when necessary. Extended in this way, no part of the scheme of "Museum Ideals" would require artificial illumination. Remaining a museum without skylights, the building would yet be open to the day in every room.

In a word, to turn a part of a nave into a court is an architectural solecism likely to yield untoward practical results, as the design for a "Small Museum" shows. It is, moreover, a gratuitous solecism, for side by side in cloister and minster, the court and the nave fit perfectly. The basilica type meets every museum need that is met by the temple type; and its dismemberment or abandonment to produce a hybrid is neither desirable nor necessary.

COMMERCIAL MUSEUMS IN AMERICAN COLLEGES

Ralph L. Power

Curator of Commercial Museum at Boston University, and the College of William and Mary.

The installation of commercial museums in American colleges and universities has gone on steadily and quietly within the past ten to fifteen years. Little publicity has been given the work and yet the importance of the collection is becoming increasingly felt. Modeled largely on the style of the Philadelphia Commercial Museum, these college collections have come into being in many parts of the country.

Dartmouth College has maintained for a number of years a commercial museum in its Amos Tuck school of administration and finance. The collection contains various exhibits of domestic industries comprising samples of raw material, partly finished and finished products, and by-products, together with specimens to show the packing process. An assortment of photographs, charts, maps and other illustrative material supplements the different exhibits. For various reasons the Dartmouth museum has not been used as much lately as in its early days. The location near the roof, with only skylight ventilation, has made the administration difficult and many exhibits either dropped or melted entirely.

It is interesting to note that the University of Wisconsin maintains a commercial museum for its courses in business administration. The accumulated material comprises the regular exhibitions of partly manufactured and completed goods arranged in such a manner as to illustrate processes of manufacture and the resources and economic characteristics of different regions. Besides the charts, maps, photographs and other devices useful for illustrative purposes there are several cases of photographs and prints illustrating the historical development of methods of transportation. In addition, many hundred lantern slides for course use are kept in the museum.

The commercial museum in the State University of Iowa School of Commerce

was founded as an aid in the practical instruction of commercial subjects. Materials are shown in various stages of manufacture and the collections are of assistance to students in the concrete study of a great many commercial products.

Boston University has for a number of years operated a commercial museum for its college of business administration. The collections are similar to other museums and combine to a large extent the work of the so-called laboratories of business. Processes are shown through samples and illustrative supplementary material. The regular industrial exhibits are shown, such as food stuffs, minerals, cotton and wool, petroleum, and the like, from the raw material to the finished product. The library staff has assisted largely in the development of the exhibitions. In 1920 several special exhibits were held, including French railroad posters, United States government department posters, Italian and Swiss railroad advertising, Latin American publicity aids, a War trophy exhibit and others.

In addition to commercial museums in American universities the matter of installing or developing business libraries has been a fairly recent development in our educational progress. A recent article, which I have written, traces the growth of this movement in the United States.

Besides our commercial museums we have seen the gradual installation of laboratories of business. Several years ago Boston University organized a secretarial laboratory which is now in its college of secretarial science. Later Harvard organized a laboratory of business devices. Both of these laboratories exhibit office devices rather than material usually found in a commercial museum. By this I mean, for example, exhibits showing the various rulings of paper and the different processes of paper making; or something to show the transition of the file from the spindle to the modern vertical file of present day business; or machinery of the office, such as tabulating machines, accounting systems, and so forth. Rather than establish a new department, the University of Wisconsin keeps such material in the museum where, in addition to museum exhibits, it files business forms, documents of all kinds, selected specimens of advertisements and various specimens to show different methods.

Laboratories of accounting are not uncommon in our colleges of today. Columbia and New York Universities and the University of Denver probably operate the best known laboratories at the present time. Practical laboratory work is undertaken and the students meet the actual problems of every day business. The departments are fully equipped with standard business equipment and a regular business schedule is usually maintained.

We thus see that, while college museums of commerce are not large in number, they may be large in service rendered. By having lecture classes in the museum or "taking the museum to the classes," the museum serves its purpose. Material should be weeded out at regular intervals to eliminate useless matter. Classes in foreign trade, marketing, commercial development, and natural resources can use the collections to tremendous advantage.

Some museums found their start in material shown at the World's Fair in St. Louis—others from exhibitions at the Pan-Pacific Exposition in San Francisco. The museum curators are, in the majority of colleges, faculty members who are carrying on a teaching program. Practically no commercial museum staffs are maintained in colleges. The work is carried on by the

students or by the temporary transfer of members from library staffs.

As a practical method for concrete study of problems in the world of commerce and industry the commercial museum is gradually finding its place in the educational world.

LITERATURE FOR MUSEUMS

GENERAL LIST OF NUMISMATIC LITERATURE FOR MUSEUM REFERENCE

Any of the following standard works can be obtained as a rule from coin dealers. Information along definite lines may be obtained from The American Numismatic Society, New York City.

ANCIENT

Greek: Barclay V. Head's HISTORIA NUMORUM. Supplementing this is BABELON'S TRAITE, of which part only has appeared (down to 470 B. C., except for Central Greece which covers period ending 300 B. C.)

Roman: Pre-Imperial period; THE BRITISH MUSEUM CATALOGUE, and HAEBERLIN'S AES GRAVE.
Imperial issue; Cohen's MEDAILLES IMPERIALES (1880 ed. 8 vols.) in French.
General Introduction; Macdonald's COIN TYPES, and HILL'S HANDBOOK OF GREEK AND ROMAN COINS.
Stevenson's A DICTIONARY OF ROMAN COINS.

MEDIAEVAL

Engle and Serrure's TRAITE DF NUMISMATIQUE DU MOYEN AGE, also
THOMSEN COLLECTION, MONNAIES DE MOYEN AGE, pub. by Copenhagen Museum (3 vols.).

MODERN

Latter part of Renaissance and down to present day, Engle and Serrure's TRAITE DE NUMISMATIQUE MODERNE ET CONTEMPORAINE (in French) and TRAITE DE NUMISMATIQUE CONTEMPORAINE. (Well illustrated treatises).

DICTIONARY OF COIN NAMES by A. R. Frey. Pub. by American Numismatic Society, N. Y.

French: Blanchet and Dieudonne's MANUEL DE NUMISMATIQUE FRANCAISE (2 vols., down to Revolution).

Italian: CORPUS NUMMORUM ITALICORUM, being published by King Victor Emanuel III.

English: THE BRITISH MUSEUM CATALOGUE OF ENGLISH COINS. (Extends through Norman Kings, and will, it is hoped, be continued.)

South American, Central American, West Indian, Mexican: J. FONROBETT'SCHE SAMMLUNG UBERSEEISCHER MUNZUN, by Adolph Weyl, Berlin, 1878. (Many illustrations and price lists. Probably out of print, but not hard to obtain.)

American: Crosby's EARLY COINS OF AMERICA. CATALOGUE OF THE MINT COLLECTION. Sales-catalogues of the EARLE COLLECTION (1912) and of the MATTHEW STICKNEY COLLECTION.

MISCELLANEOUS

SCOTT'S STANDARD CATALOGUES, profusely illustrated and include price lists. These are general catalogues including issues of practically all countries of the world.

MEDALS

G. F. Hill's MEDALS OF THE RENAISSANCE, 1920; also SELECT ITALIAN MEDALS OF THE RENAISSANCE OF THE BRITISH MUSEUM (50 plates without text).

For Modern Medals: CATALOGUE OF THE INTERNATIONAL EXHIBITION OF CONTEMPORARY MEDALS HELD BY THE AMERICAN NUMISMATIC SOCIETY, 1910.

RECENT PUBLICATIONS OF THE U. S. NATIONAL MUSEUM

PROCEEDINGS of the U. S. National Museum, Vol. 56; also Title Page and Index to same.

PROCEEDING SEPARATES

No. 2304: "On Some Hitherto Unrecognized Reptilian Characters in the Skull of the Insectivora and other Mammals," by Jacob L. Wortman.

No. 2305: "On Some Forest Lepidoptera with Descriptions of New Species, Larvae and Pupae." By Carl Heinrich.

No. 2306: "The Cumberland Falls, Whitley County, Kentucky, Meteorite." By George P. Merrill and Earl V. Shannon.

No. 2307: "New Species of Lepidoptera in the United States National Museum." By William Schaus.

No. 2308: "Observations of Living Specimens of Iridia Diaphana, a Species of Foraminifera." By Joseph Augustine Cushman.

No. 2309: "Three New Species of Indian Drynnid Parasites of Rice Leaf-hoppers." By S. A. Rohwer.

No. 2310: "Report of Cephalopods Collected During 1906 by the United States Bureau of Fisheries Steamer 'Albatross' in the Northwestern Pacific." By Madoka Sasaki.

No. 2311: "American Records of Whales of the Genus Pseudurca." By Gerrit S. Miller, Jr.

No. 2312: "Descriptions of Twenty-five New Species of North American Hymenoptera." By S. A. Rohwer.

No. 2313: "Eocene Insects from the Rocky Mountains." By T. D. A. Cockerell.

No. 2314: "Annotated List of the Recent Brachiopoda in the Collection of the United States National Museum, with Descriptions of Thirty-three New Forms." By William Healey Dall.

No. 2315: "Holarctic Tribes of the Ichneumonflies of the Subfamily Ichneumoninae (Pimplinae)." By R. A. Cushman and S. A. Rohwer.

No. 2316: "Diabantite, Stilpnomelane, and Chalcodite of the Trap Quarries of Westfield, Massachusetts." By Earl V. Shannon.

No. 2317: "The North American Ichneumonflies of the Tribes Labenini, Rhyssini, Xoridini, Odontomerini, and Phytodietini. By S. A. Rohwer.

No. 2318: "Petrography of Some Lamprophyric Dike Rocks of the Coeur d'Alene Mining District, Idaho." By Earl V. Shannon.

No. 2319: "A New Chinese Isopod, Ichthyoxenus Geei." By Pearl L. Boone.

No. 2320: "The North American Ichneumonflies of the Tribe Acoenitini." By R. A. Cushman and S. A. Rohwer.

No. 2321: "A New Fresh-water Mollusk from Indiana." By Bryant Walker.

No. 2322: "Synopsis of the Trematode Family Heterophyidae with Descriptions of a New Genus and Five New Species." By Brayton Howard Ransom.

No. 2323: "Larvae of North American Beetles of the Family Cleridae." By Adam G. Boving and A. B. Champlain.

No. 2324: "Pleistocene Peccaries from the Cumberland Cave Deposit." By James Williams Gidley.

No. 2325: "Notes on a Collection of Shells from Trinidad, California." By Eric Knight Jordan.

No. 2326: "The North American Ichneumonflies of the Tribes Lycorini, Polysphinctini, and Theronini." By R. A. Cushman.

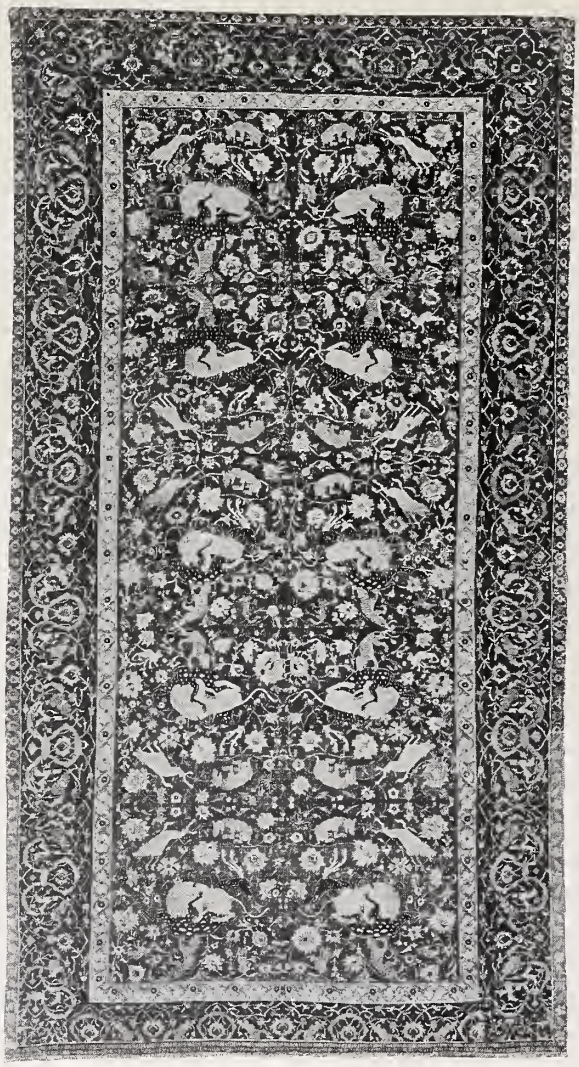
No. 2327: "A Classification of the American Operculate Land Mollusks of the Family Annulariidae." By John B. Henderson and Paul Bartsch.

No. 2328: "Descriptions of Some Pleistocene Vertebrates Found in the United States." By Oliver P. Hay.

No. 2329: "The Chemical Composition of Hydrotalcite and the Hydrotalcite Minerals." By William F. Foshag.

No. 2330: "The Dipterous Genus Zygothrica of Wiedemann." By A. H. Sturtevant.

No. 2332: "New Serphidoid, Cynipoid, and Chalcidoid Hymenoptera." By A. A. Girault.



Courtesy of The Metropolitan Museum of Art.

Animal Rug—Persian

You can fairly see the swift movements of the animals at their play,—even their tails "quivering in the air!" The lions, the jackals, and the deer look very real, yet they are so placed that they form patterns full of decoration. All around the border are many colored flowers,—much more beautiful when you see the color!

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

JANUARY—1921

VOLUME III NUMBER 4

CONTENTS

PERSIAN RUG . . . . . *Frontispiece*

NEWS FROM ART MUSEUMS 101

NEWS FROM SCIENCE MUSEUMS 104

NEWS FROM HISTORICAL MUSEUMS 108

THE SPIRIT OF THE PERSIAN RUG TELLS OF THE MIGHTY HERO, RUSTEM *Anna C. Chandler* 110

THE AMERICAN MUSEUM OF MUSICAL ART . . . *Alice A. Driggs* 117

SOME PRINCIPLES OF GROUP CONSTRUCTION . *Laurence V. Coleman* 121

HABITAT GROUPS AT THE FAIRBANKS MUSEUM . . *Inez Addie Howe* 125

COLLEGE MUSEUMS . . . . . *Junius Henderson* 127

SALARIES FOR MUSEUM CURATORS 129

LITERATURE FOR MUSEUMS 130

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WHAT CAN YOU DO?

SO OFTEN we hear the remark, "The teachers know we are ready and willing to do all we can to help them." This does not help the teacher,—she wants to know, *what can you do?* You reply, "We'll give talks, lectures, loan material, etc." Even that is not specific enough. The teacher must know where and when you will talk and what about, and what you have to loan and the conditions governing the loan. Generalities will not bring results,—far better have one lecture to give and one object to loan.

Now it happens all too frequently that the teacher does not know what you can do even though she may have been told. She is busy with other things. She can only really know by using, and may have to be told many times before she begins.

You must advertise your wares! constantly, persistently—not in the spirit of "Come and get it!" but in the spirit of, "We want to take it to you!"

What can you do?

NEWS FROM ART MUSEUMS

THE PHILLIPS MEMORIAL ART GALLERY

During December Mr. Duncan Phillips exhibited at the Century Association forty pictures which will form part of the collection in his proposed Phillips Memorial Art Gallery at Washington. The paintings are by well chosen French and modern American painters, such as Monet, Daumier, Sisley, Chardin, Puvis de Chavannes-Decamps, Monticelli, Inness, Twacht, man, Ryder, Weir, Whistler, Hassam, Davies, Melchers, Carlsen, Luks and Lawson.

Though Mr. Duncan's plans for the memorial are still quite unsettled, his ideas are very delightful and we wish him all success. The building, which is to be a memorial to his father and brother, will be of a domestic rather than an institutional style of architecture, surrounded by gardens and terraces. Beside galleries for the permanent collection, there will be exhibition space for contemporary painting, a small auditorium for plays, concerts, and lectures; and a comprehensive art library. Mr. Duncan hopes to bring together all the arts in a sympathetic environment, thereby revealing the richness of the art created in the United States and stimulating native artists. Two annual publications are also in Mr. Duncan's plan, one called the *Herald of Art* which will discuss general artistic questions, and the second will contain critical and biographical articles on works of art in the gallery.

THE EGYPTIAN FINDS OF THE METROPOLITAN MUSEUM OF ART

The Egyptian supplement to the December number of the Metropolitan Museum Bulletin makes interesting reading, for the last two seasons' expeditions in Egypt have been most successful. The results, after giving the Cairo Museum a half under the agreement by which the work is done, are now shown in the Sixth Room of the Egyptian Department. Among the funerary models of Mehenkwetre quite the most impressive for completeness of detail are the six boats loaded with little figures. Where the figures are not doing a uniform work, such as rowing, the modelling shows quite remarkable characterization and movement with some touches of humor. The centre of the room is dominated by the big girl balancing a box of offering meats on her head, and who wears a many-colored-close, fitting dress of fish-scale pattern which the costumers of our pseudo-Egyptian dances might do well to study. The models of industries—the bakery, brewery and granary, the stalled oxen and butcher's shop, all show the same individuality and intentness on the work in hand. But the most charming is the little garden of sturdy trees bearing flat green leaves and red figs planted around the copper tank, with a porch of eight brightly-painted columns at one end.

In a wall case the mummy of Wah, very much bundled up in wrappings, is lying on a coverlet, while above him a shelf is loaded with his fringed linen sheets. The mass and fineness of this linen is astonishing. In another case a wooden harp of a very beautiful shape is historically very important. The whole room is worth a special visit to the Museum and will be a delight alike to the historian and to the student of human nature.

WAR PORTRAITS

During the Peace Conference the National Art Committee arranged for a series of portraits of distinguished statesmen and leaders of the Allied and American nations then present, painted by leading American portrait painters such as Hopkinson, Cecelia Beaux, and Decamp. These are now practically completed and will tour the country under the auspices of the American Federation of Arts, the first exhibition being held at the Metropolitan Museum of Art from January 18th to February 10th. Eventually the portraits will be hung in our National Gallery in Washington. The National Art Committee is headed by Mr. Henry White and Mr. Herbert L. Pratt is Secretary and Treasurer. The other members are Mrs. W. H. Crocker, Mr. J. Pierpont Morgan, Mr. Charles P. Taft, Mr. Charles D. Walcott and Mr. Henry C. Frick (deceased).

IMPORTANT LOAN TO THE BROOKLYN MUSEUM

The Brooklyn Museum reports the opening to the public of the collections made by the late Robert W. Paterson and lent to the Museum by Mrs. Paterson. The installation which has taken nearly six months to complete will be found on the third floor. The collections show a wide range of interest particularly in the minor arts, but the enumeration also includes thirty-nine modern and eighteenth century paintings, among which are to be found an important Millet, excellent examples of Corot, Diaz, Isabey, Reynolds, Romney, Gainsborough, Raeburn and Morland. There is a rare collection of two hundred and eighty-one Chinese porcelains which is especially remarkable for the preponderance of examples of the earlier and most highly valued specimens. There are representative pieces of the T'ang, Sung, Yuan, and Ming Dynasties, and of the reigns of K'ang Hsi, Yung Cheng, and Ch'ien-lung. Not less rare and valuable are the one hundred and thirty-eight potteries of Persian and related derivations, which are very evenly balanced as regards specimens of Rakka, Rhages, Sultanabad Koubatcha and Rhodian. There are eighteen large and splendid pieces of Hispano-Moresque majolica, forty-eight pieces of Italian majolica, two hundred and twenty-four specimens of fine Greco-Roman glass, ten Greek Tanagra terra cotta figurines and twenty-one Egyptian antiquities. The Brooklyn Museum is fortunate in having so comprehensive an addition to its Eastern arts.

MEMORIAL TO WILLIAM T. EVANS

In hearing of William T. Evans, we think usually of his great interest in American painting and of his collection in Washington, but we find now that his claim to importance is increased by having been the first president of the Montclair, New Jersey, Art Association. It was the gift of a collection of American paintings to the town of Montclair by William T. Evans that gave the initial impulse to the creation of the Art Association. In November last the officers of the Montclair Museum erected a bronze tablet in his honor. The inscription on the tablet reads as follows:

In Memoriam

William T. Evans

His initiative and influence, together with his gift of fifty-four paintings by American artists, resulted in the founding of the Montclair Art Museum.

Anno MCMX

AVERY GIFT TO HARTFORD

The Wadsworth Atheneum in Hartford has received a final gift from the late Samuel P. Avery, who died last September. In all, during his life time, and now, Mr. Avery has given many valuable books and some 16,000 works of art. A large proportion of these are of Far Eastern Art—porcelains, lacquers, bronzes and jades. There are also two important paintings by Stuart and some European and early American furniture and minor arts.

MUSEUM OF FINE ARTS, BOSTON

Fiftieth Anniversary. In celebration of the fiftieth anniversary of the establishment of the Museum of Fine Arts, the Trustees of the institution were hosts at a public reception on the evening of December 6th in the Museum building. The guests were received in the Tapestry Gallery by President Morris Gray, Mrs. William C. Endicott and Dr. Arthur Fairbanks, Director of the Museum. The building was open for inspection during the evening.

WILLIAM LAUREL HARRIS CHOSEN DIRECTOR

The Art Centre, Inc., which was noted in the November issue as the Co-operative Art Building, has chosen William Laurel Harris as Managing Director. Mr. Harris is fitted by wide experience and sympathy for the task of bringing together the numerous societies belonging to the Art Centre and the manufacturers for their mutual benefit. He studied in France under Gérome at the Beaux Arts, with Galland, director of the Gobelins, and finally with Gauguin. On his return to this country he worked in church decorations in the spirit of the Italian primitives. Mr. Harris has started a course of lectures on the last Friday of each month at the Textile School, where instruction is given in all phases of textile manufacture, buying and selling.

The Art Centre has collected exhibitions of decorative textiles which have begun circulating in the West with the coöperation of the American Federation of Arts. The first collection is of printed textiles used in upholstery and interior decoration; the second is of tapestries and brocades, and another is planned of working drawings for textiles with samples of the finished product. The fact that manufacturers have gone to France every year for their best designs shows what a dearth there is in America of real artists in commercial work, and why such institutions as the Textile School and the Art Centre are warmly appreciated by our manufacturers.

THE CHILDREN'S ART CENTRE

The second annual report (1919–20) of The Children's Art Centre, 36 Rutland Street, Boston, tells of steady progress during the past year. Its atmosphere of beauty and freedom unconsciously appeals to the children and also has a refining influence upon their manners and habits. The neighborhood supplies most of the visitors, but often children from a distance come again and again. Excellent work has been done in drawing and copying, and the drawings, produced with surprising rapidity, have a spontaneous charm seldom seen in such young children's work. The drawing class has fifteen members from different parts of the city. Each child is treated individually and remarkable results have been obtained, not only from class work, but also from work done at home and brought to class for criticism. For the best class work, Mrs. William Farnsworth, a member of the executive com-

mittee, has given prizes of three Medici prints similar to those on exhibition.

The children delight in the constant change of exhibits; and the case of ancient armor lent by Mr. Frank Gair Macomber they particularly enjoy. They gaze with awe upon the swords and cannon and powder-flasks, which they have heard described in their fairy-tales, while those of high school age who are reading "Ivanhoe," enthusiastically compare them with the weapons of King Richard's time.

The summer exhibit consisted of original water-color drawings and woodblock prints by Florence Wyman Ivins, picturing girls and boys, animals, birds and flowers. The fall exhibit of reproductions of animal drawings by Old Masters pleased them because of the opportunity offered for drawing animals. In December, Medici prints of the Christ Child and the Virgin and reproductions of engravings and woodcuts by Schongauer and Durer of similar subjects made an appropriate Christmas exhibit.

The last exhibit consisted of Medici prints and reproductions; chiefly illustrations to children's books,—"Tales of Old Greece" and "The Arabian Nights," by Maxfield Parrish; "The Tempest," by Edmund Dulac; "The Life of Jeanne d'Arc," by M. Boutet de Monvel.

Miss Mildred Matlack has been appointed Assistant at the Art Centre in place of Miss Muriel Matlack, resigned. The President is Ralph Adams Cram; Treasurer, William M. Bullivant, Director, FitzRoy Carrington; Secretary, Miss Adelaide Pearson.

NEWS FROM SCIENCE MUSEUMS

CLEVELAND MUSEUM OF NATURAL HISTORY

On Tuesday evening, December 14th, at the Union Club in Cleveland, Ohio, a dinner was given to celebrate the organization of the Cleveland Museum of Natural History, and to inaugurate Mr. Paul Marshall Rea, as director. The dinner was attended by about 100 guests of the trustees of the new museum.

Mr. Lewis B. Williams, the president, presented the scope and aims of the Museum; and Mr. Rea outlined the policy which he intends to follow. Mr. Chauncey J. Hamlin, President of the Buffalo Society of Natural Sciences, an organization which has been in existence since 1860, spoke of the extension work by which it reaches the great majority of the people of Buffalo. President Henry Fairfield Osborn of The American Museum of Natural History spoke of the desirability of making the new Cleveland Museum the outgrowth of municipal effort rather than the donation of a small group of wealthy men.

Quoting from the *Cleveland News*,—"This latest museum does not yet exist, in the sense that a museum means a large building especially adapted to the needs of an organization devoted to the collection and use of rich stores in some field interesting and profitable to enlightened and progressive men and women. In that respect it is only in embryo, and its hopes have yet to take solid form and give substance to its aims. But the Cleveland Museum of Natural History has made a good beginning, none the less.

"It has taken from the oldest museum in the country, down in Charleston, S. C., a Massachusetts Yankee who

has won a very high and enviable place in his profession. It has put this distinguished student, Paul Marshall Rea, at the head of an organization which includes many of the foremost citizens of Cleveland. It has definite plans not only of construction but of service. It knows exactly what it purposes doing, and it has full faith that the plans it cherishes, and the means to carry them out are excellent enough to win their way from the start."

The officers of the Museum are President, Lewis B. Williams; Vice-Presidents, Benjamin P. Bole, Dr. George W. Crile, Warren Bicknell; Secretary, Harold T. Clark; Treasurer, Alwin C. Ernst.

NEW YORK AQUARIUM WELL-BOAT

The well-boat, "Seahorse," specially built for the service of the Aquarium by the New York Zoölogical Society, was launched from the boat-yard of A. Hansen in Brooklyn on May 20, 1920. The craft is equipped with a twenty-five horsepower engine, is sloop rigged, thirty-five feet long and eleven feet beam, three and a half feet draught, and is registered at nine tons gross. The well, amidships, is ten feet long at the bottom, of the width and depth of the boat. The forward cabin is ten feet long, the engine cabin seven feet, and there are berths for four men. The collecting outfit includes a twelve-foot seine boat, a three hundred foot haul seine, and a beam trawl. An otter trawl will be added later. The water supply in the well changes constantly with the motion of the boat, so that fishes that have been handled carefully require no further attention, and a cruise may be prolonged if desirable.

The cruises have been thus far practically confined to the lower bay region, but the exploration of Jamaica Bay and Barnegat Bay will be undertaken next summer. It is necessary to go to the lower bay, the region comprising Sandy Hook and Raritan Bays, to find clean sandy beaches free from bottom obstruction, and even there the nets are somewhat torn. Forty large permanent pound nets, operated in the lower bay by commercial fishermen, are emptied every morning except Saturday and Sunday, and many kinds of fishes that cannot be caught in seines along the beaches may be transferred directly from the nets to the "Seahorse" by paying the fishermen the market prices. Many interesting, unmarketable species, —skates, puffers, sculpins, dogfish,— are also available. More than 300 fishes have been carried in the well of the boat on a single trip. Fishes up to ten feet in length can be carried.

All expenses connected with operating the boat are paid by the Zoölogical Society. With this type of craft, always ready for service, fishes are now floated to the door of the building, with losses in transit eliminated, and the Aquarium has thus been able to largely increase its marine exhibits. Up to October 14th last, about sixty different species had been taken.

PHILADELPHIA COMMERCIAL MUSEUM

Japanese Amber.—The Museum has acquired a very unusual specimen of Japanese amber. It is an irregularly flattened ball, about fifteen inches in diameter, and weighs thirty-five pounds. Some parts of the surface show the sandy soil in which it has been buried for uncounted centuries. This has been made the center of an exhibit of amber which includes specimens from the shores of the Baltic and from Sicily. Some large amber bead necklaces worn in Senegal are included along with some that would be highly prized by American ladies.

There is also a small exhibit of artificial amber called bakelite, which is a coal tar product.

Geographical Teaching.—The Pennsylvania State Department of Education is organizing new work in the teaching of geography throughout the schools of the State. A representative came to the Philadelphia Commercial Museum with a request for the preparation of a collection of specimens and pictures representing the deserts of the world.

It seemed at first a difficult order to fill, but within forty-eight hours a collection was made ready, composed of twenty-seven specimens and twenty-nine photographs. It included samples of sand and rock from the great dry deserts, some of the minerals mined in the desert regions and, the plants that grow there. The food of desert peoples; cloth made of camel hair for clothing and tents; baskets, pottery, weapons, and tools. A part of the collection represents the cold desert of the Arctic, with sphagnum moss from the tundras of Alaska, moccasins, reindeer skin and birch bark from the Eskimo in Siberia, and a model of a native canoe.

This collection is to be used throughout Pennsylvania in training teachers to use illustrative materials, and may be only the first of several collections illustrating other phases of geographical teaching. This is merely suggestive of another way in which the museum can assist the schools in better education.

Restaurant.—It has been found necessary in some of the temporary exhibitions at the Museum to provide facilities for feeding two thousand to twenty-five hundred people daily with good substantial meals. A restaurant will be built with a large storeroom, ample kitchens, and a complete serving room, so attached to the exhibition hall that any number up to thousands may be fed at one time when large gatherings meet.

Exhibition Hall Enlarged.—An addition of 80 x 250 feet to the already large exhibition hall, which covers nearly two acres, is being made. To heat and light this addition, about $6,000 will be spent. The city, which held for its own uses one of the large buildings, 96 x 395, has recently returned it to the Commercial Museum. In time, its two floors will be installed with interesting materials from many countries.

CHILDREN'S MUSEUM OF BOSTON

The Seventh Annual Report of this Museum shows remarkable progress not only in educational work, but in its hold upon the interest of the public which bodes well for the Museum's future. To the endowment fund has recently come a legacy of $5,000. To guarantee the financial permanence of the Museum a $100,000 fund is looked forward to by next October.

The purpose of the Museum is "To educate the children of Boston and vicinity in the natural sciences, and to promote their love of nature and their interest in science." The report of the Director, Miss Delia I. Griffin, briefly surveys the seven years since the founding of the Museum in 1913, when it consisted, on August 1st of that year, of two small cases, into which the few birds and minerals donated to the new enterprise were placed. The year 1920 finds a three story building with every available corner occupied.

In 1913, beginning October 1, 101 classes from Boston Public Schools visited the Museum for lectures and inspection of exhibits; in the corresponding months of 1919–20, 309 classes and groups were in attendance. A "Sons of Nature" Club was formed at

the close of the Museum's first year. The six organizers adopted a set of rules and a coat of arms and presented themselves in the museum office and asked if a place could be given them "to keep the collections in." Two of these clubs have run their course and disbanded; four are now planning for another season's study.

The Museum staff has been enlarged; and the work extended through the establishment of the "Barnard Branch" at 10 Warrenton Street, Boston, with Mrs. Jessica M. Estes as curator. Here also school classes come regularly for lectures; and during vacation period, the Story-hour and Museum Game attracted many groups of children, some of the children walking two miles to get to the Museum. A "General Lecture" course given by people outside the Museum, on educational subjects, was inaugurated last spring, with from 50 to 150 boys and girls in attendance.

The Children's Museum of Boston is supported entirely by voluntary contributions, and those interested in the work are looking forward to the realization of an endowment fund adequate to provide an increased staff and a building with ample quarters for lecture and club work, in order to meet the opportunity for service before them.

THE CHARLESTON MUSEUM

Heron Island Group.—The Charleston Museum has recently completed a new habitat or scenic background group reproducing the normal bird life on Heron Island. The whole is an inset into the wall, lighted from within, and is the work of Edward Allen Hyer, Curator of the Preparation Department and Assistant Director of the Museum, and of Mrs. T. Gadsen King, a new member of the Museum staff.

The background and sky enclosing the picture, which is 11 feet wide and 9 feet deep, is the work of Mrs. King, and aids greatly in producing the sense of illusion which the group gives. The blending and merging of the materials of Mr. Hyer's foreground with the painted background is most ingenious, and the singular appearance of the island is skillfully reproduced.

Changes in Staff.—In the reorganization of the staff following Director Paul M. Rea's resignation, Miss Laura M. Bragg has been made Director; and Mr. Edward Allen Hyer, Assistant Director. Miss Emma B. Richardson, in addition to the secretarial work of the office, will keep the official records, including specimen cataloguing, library accessioning, etc. Miss Helen von Kolnitz will concentrate on two lines of work,—the "South Carolina Culture Collections," and the work of Public Instruction. Mr. John Bennett has been elected Honorary Curator of the South Carolina Culture Collections. He has been a large contributor to the collections and has given generously of time and knowledge. The department of public health, newly organized, is to have Dr. G. McF. Mood as Curator, which work he has undertaken without compensation. Mrs. T. Gadsen King, Scenic Background Painter, is also a most valuable addition to the staff. Mr. T. J. Sheridan has been secured as chief of the construction department to succeed the late James P. McIntyre.

NEWS FROM HISTORICAL MUSEUMS

ANNIVERSARY AT WALLINGFORD, CONNECTICUT

The program for the Two Hundred and Fiftieth Anniversary of the Town of Wallingford, celebrated on September 4, 5, 6, last, opens with the lines:

"Stand before the Early Shrines of our National History, the Common Inheritance of Every American."

The celebration included special church services, a military and civic parade, planting of a memorial tree, community singing, an automobile parade and a baby-carriage parade, an historical mass meeting, and a Colonial ball. The feature of the celebration was a pageant depicting the history of the town and reproducing the important events that marked its progress.

In 1660, the land, upon which is now located the town of Wallingford, was surveyed, and in 1669 "The Spirit of Progress led thirty-eight brave men in New Haven to pledge themselves to lay out a new town, which was to become the village of Wallingford," and in May, 1670, a little band of people arrived and began making the present town. The Wallingford settlers desired first of all that "the worship of God be set up amongst us." On January 13, 1766, ten years before the Declaration of Independence, Wallingford men declared themselves free at a town meeting held in protest over the passing of the Stamp Act. "The Spirit of Liberty which led them to declare themselves free men, proclaimed them as forerunners of an American Democracy."

There are many interesting marked historical sites and old landmarks in Wallingford. Not the least among them is the quaint old Samuel Parsons Homestead, occupied by the Wallingford Historical Society, situated on South Main Street within rifle range of the stockades built in 1676 when King Philip's hordes of Indians threatened all Southern New England.

Mr. Marshall K. Thomas, President of the Society, supervised the renovation of the old house with the assistance of the ladies of the society, who exercised judicious taste in the selection of quaint wall paper that harmonizes with the age of the house. In some rooms the removal of old paper revealed paneling of fine workmanship that would cost a large sum to procure now.

The age of the place is not as yet known, but in the town records it has been traced back to 1759, and it was probably occupied by the Parsons family during the Revolution. A portion of the property was deeded in 1803 to Caleb Thompson by Jesse Hall (the Hall and Parsons families were united by marriage). Before that time it had been used as a tavern and a stopping place for the stages running between New York and Boston. In 1805 Captain Thompson moved his family into the house.

The Society owes the possession of this beautiful house to Fannie I. Schember, now a resident of New Haven, the granddaughter of Capt. Caleb Thompson. Her early life and childhood were spent here.

The Historical Society was incorporated in 1919. It has about 200 members, and the purpose of the society is "to collect and preserve whatever

may serve to explain or illustrate the archaeology, the art and literature, the history, civil, ecclesiastical or natural, of the State of Connecticut, especially that part thereof known as the Quinnipiac Valley, including the town of Wallingford and the parts adjacent thereto, as deemed advisable; to provide in a suitable manner for their care, preservation and exhibition, to hold such meetings and provide and conduct such lectures as may aid in the scientific, literary and benevolent education of the community; to print or furnish such publications as may be thought desirable; also to do such things as may be deemed proper, and to receive, invest and care for any gift of money or other property which may be made to such society."

"OLD-TIME NEW ENGLAND"

The Society for the Preservation of New England Antiquities, through its quarterly Bulletin, is presenting to the people of New England and elsewhere, much hitherto unpublished material regarding the history of New England, its landmarks, romance, and antiquities that is of more than ordinary interest.

The Bulletin of the Society bears the caption "Old-Time New England, The Bulletin of the Society for the Preservation of New England Antiquities. A Quarterly Magazine devoted to the ancient building, household furnishings, domestic arts, manners and customs and minor antiquities of the New England People."

The first number of the Society's publication to be issued in the form of a quarterly Bulletin, appeared in July, 1920. In it is an article by Donald Millar describing the Parson Capen House at Topsfield, Mass. Of equal interest is an article by Lawrence W. Jenkins, "The Ship Mount Vernon of Salem," and an article by Charles H. Bolton entitled "A Half-forgotton Tragedy of 1755." These articles are fully illustrated.

In this same number is found the annual report of the Corresponding Secretary. With it are seventeen illustrations of the Society's houses,—all of great historic interest.

In another number is an article by Mrs. Harriette M. Forbes, which tells in a delightful way of the work of "Elias Carter, Architect, of Worcester, Mass." The illustrations show many of the beautiful examples of his skill. Another article, "Who Made the First Straw Bonnet in Massachusetts?" is also typical of the scope of the Bulletin.

The Society was organized in 1910, and maintains a Historical Museum and Library at its Headquarters in the Harrison Gray Otis House (built in 1795), 2 Lynde Street, Boston. It owns and maintains several houses built between 1651 and 1809 and located in various parts of New England. It publishes *Old-Time New England*, subscription to which is included in annual membership fee.

Valuable and interesting gifts and loans have recently come to the Society. Mr. G. Winthrop Brown has deposited with the Society thirty-six pieces of furniture, all in fine condition. There are twenty-seven chairs, finely illustrating nearly every type, from a "Carver" chair of about the year 1700 to an undersize Windsor armchair of about the year 1800. There are eight Chippendale chairs, each one different in the treatment of the carving on the back. A wagon-seat from Connecticut and a slat-back, splint-bottom armchair for a child are unusual specimens. There is a fine Pembroke table, several tip-tables and a three-legged round-top table in maple, and a high chest of drawers with Dutch legs, made largely of pine.

THE SPIRIT OF THE PERSIAN RUG TELLS OF THE MIGHTY HERO, RUSTEM

By Anna Curtis Chandler, Metropolitan Museum of Art

(*Copyright 1921*)

(This story was told by Miss Chandler, at the last meeting of The American Association of Museums, to demonstrate the children's work at the Metropolitan Museum. It followed her paper, "Children's Work at the Metropolitan Museum of Art" (December, 1920 Museum Work, p. 85). There were present at its reading a large group of Washington school children.)

Introduction:

I stayed for a while this summer in a little place in Maine where the woods and the sea combined: and there was one especial little spot surrounded by great spruce and pine trees and covered with dark-green, brown-green and gray-green moss and sprinkled with pine needles and cones which I liked the best of all. Just enough sun peered down among the branches to keep it bright and make beautiful the shadowed patterns of the swaying boughs: and just enough sky peered through to look like blue-green mountain lakes cloud-capped like foam: and just enough wind there was to make the music of the trees and bring the salt sea air. I am sure that in such a spot, at night, when the moon glow takes the place of the sunlight, the fairies come and dance upon the velvet softness of the feathery moss, and giant Genii, whose eyes have beheld most marvellous sights, swing upon the wind-tossed branches of the evergreen spruce. Then, when they've had enough of play, one of the fairies first, or one chosen from the Genii, tells wondrous tales of far-distant lands.

We are far away from such a spot, but there are upstairs some Persian rugs with trees and flowers which we can see: and if once more we use our Magic Gift, "Imagination," every bit as powerful as a Magic Wishing Ring—a gift which has belonged to boys and girls, and grown-ups too, ever since all things began—we can make live these Persian rugs with their beautiful color patterns and the happy rhythm of their lines. Then, it is safe to say that from among the trees or gardens or the forests in the rugs someone will step forth to tell some glorious tale of olden times all filled with color, and with brave deeds, and with flashing gems.

This time it will be a story of a great hero who did many wonderful deeds like the Greek Hercules: this hero's life is told in a Persian book called the "Epic of the Kings," or the Sháh Námeh, stories about the many adventures, battles, and victories of Persian kings and heroes. This great hero is named "Rustem" who was ever of service to his king. The Persian poet who told the stories of this hero was "Firdausi" and he lived about nine hundred years ago. His history in verse told all about the Persian kings of ancient times down to the seventh century when the Saracens invaded the land.

After this story of adventure we shall be taken to a wonder-palace with flower-filled gardens and rich hangings, where Fairies dwell.

So, now, we will listen to this story of a Persian Rug and then, whenever we look at them with their beautiful colors and patterns, we will just say, "Let's make believe!" and behold, the trees and the flowers and the animals will live and all sorts of strange creatures will appear to take us on wonderful adventures.

The Spirit of the Persian Rug tells of the Mighty Hero, Rustem.

(*Frontispiece*)

It was such a beautiful Persian rug of dark red ground, on which were trees in bloom, among them tall and stately cypresses. The trees and flowers looked real and beautiful and yet they were so woven that the colors and the lines formed happy patterns. Full many a day and night it had hung there on the wall admired by many,—but always just a rug. And then one night—when all was quiet—it so happened that a shaft of moonlight shone directly through a window, and so brightly that it made the whole big rug aglow. It shone on just that one and no other as if calling it to life. Brighter and more compelling grew the moonlight and more like a real garden looked the rug until whosoever listened very closely could hear the whispering of the trees: and whosoever looked very closely could see the stately cypresses sway gently in the flower-scented breeze. Then slowly and with languid movements as if sleep had claimed him many years, there rose from behind a blossom-laden tree a man, tall in stature. Dark-skinned was he and on his head was placed a turban of various shades of red and blue and green, while his wide trousers glowed with the deepest orange, and around his shoulders and his waist were wound the softest silks of many colors, and around his neck a necklace which sparkled bright red and golden yellow when the moon-beams shone upon it. Then he passed his hand across his brow as if one just awaking, and said slowly, "I am the Spirit of this Persian rug woven four hundred years ago, and long have I been waiting 'till the new moon's rays should fall upon this rug of trees alone, for only then may I awake. But with me lies the power to call to life this other rug woven near the time of mine. Awake thou rug of animals!" Forthwith, then, at the waving of his hand, the rug of animals awoke, and lions roared from out the forest as they shook their tawny manes; tigers and jackals quickened into life and attacked the yellow-spotted Chinese deer, and back and forth they rolled upon the forest green, tails quivering in the air at the fierceness of the playful quarrel. Wild boars bounded among the trembling trees and this way and that ran the forest animals, while all around the border of the rug bloomed many-colored flowers.

"Awake, thou birds and animals of our Eastern land; awake, thou dainty-footed Fairies, gifted with the magic wands, and revealers of thy countless strange adventures; awake, thou giant Genie of the performers of great deeds; awake, and people these glorious rugs and listen to a Persian tale of long ago, told by the Singer of Paradise, Firdausi. And now as I tell the tale, give heed, thou Fairy Folk, resting among the flowers on the rugs, or swinging on the branches of the graceful, swaying trees, and call forth for the boys and girls who live today that magic gift of theirs —that wondrous fairy gift named *Imagination*—that they, too, may hear the tales we have to tell. And, thou Prince of all the powerful Genii—thou Genie clad in flowing white and tall as yonder stately cypress—stay thou there in the forest with the beasts, for they too must listen, cease from their sporting play and a silence keep, for only while the moonbeams shine upon these

rugs may we live and speak. Hear, then, this tale from our Persian poet, Firdausi.

"Know then, that Rustem, son and grandson of mighty warriors, was one day hunting near Túran, which bordered close on China, when sleep overcame him after his labors, and he left free to graze his far-famed horse, Rakush, meaning Lightning, which he had conquered as an untamed colt. Then while the hero slept there came a band of Tartars, who after a long struggle captured the fiercely-fighting Rakush, and bore him far away.

"Where is the companion of my wanderings and my conflicts?' called Rustem, waking and his calling made the hills resound, but no answering neigh was heard. In search then he went and when the shadows spread, he reached a kingdom bordering on Túrán and was welcomed by the king.

"'The footsteps of my far-famed

This is the far-famed horse, Rakush, which Rustem captured when he was an untamed colt; everywhere that Rustem went, did Rakush go.

From a manuscript of the *Book of Kings* (Shah Nameh) by Firdausi

Rakush have I followed!' cried the hero, for while I closed my eyes in slumber, after the labors of the hunt, my struggling horse was stolen and I have traced him to thy door. Bring forth my Rakush!'

"Then plead the king that no knowledge of the theft was his and appeased him with friendly words, bidding him become his guest while a search was made for the missing horse.

"A banquet in honor of the well-known hero, Rustem, was prepared with rich dishes, music, and rare dancing. Then wearied with his day of hunting and worn with the search for his comrade, Rakush, he went early to his couch sweet with rose and musk, and there forgot his misfortune for a while. He was wakened by an amber taper and saw before him a maiden radiant in charm and beauty, and graceful as the slender cypress tree.

"'Who art thou, gentle maiden? asked the wondering hero. 'What name bearest thou who rivals the very stars in brightness?'

"'Tahmineh is my name, she answered, 'and I am the daughter of thy host, the king. Many times have I listened with delight to the oft-sung praises of thy great deeds. Thy gleaming sword has conquered many a foe: even the Demons shrink from its flash. And so I prayed for thy success and thy safe-keeping and from so doing thou didst become dear to me. But grant the longing of my heart—ask me in marriage of my royal sire, and Rakush to thee shall be restored, for I know where he is hidden.'

"Rustem felt an answering love, and the happy Tahmineh soon became his bride. All too quickly came the time when Rustem must depart and sorrow dimmed Tahmineh's eyes, and no comfort did she know till there came her boy whom she named Sohráb, or the Child of Smiles. Strong he grew and skillful as a hunter and a wrestler, but Tahmineh, fearing lest Rustem, should he know of so strong and brave a son, would take him from her in his pride, the message sent to Rustem of a daughter born.

"But not many were the years before Sohráb, Child of Smiles, stood questioning before his tender mother. 'Since childhood have I surpassed my playmates in my strength, yet know I not my father's name. Tell me, I pray thee' that I may answer when they ask.'

"Then answered Tahmineh:

'A glorious line precedes thy destined birth,
The mightiest heroes of the sons of earth.
. . . . . .
And Rustem thy illustrious sire!'

"'Take thou this wondrous onyx bracelet charm left by thy father to keep thee from harm; but make not thyself known, else thy father in his pride of thee, will take thee from me, the comfort of my heart.'

"But Sohráb, strong of arm and broad of shoulder, made reply, 'My father's and my country's foes shall feel the vengeance of my sword; the Tartar King, Afrásiyáb, and even Kai Káús of Persia, himself, shall yield to Rustem who shall wear the crown, and thou, oh honored mother, shall be queen of our fair Persia. I must seek my noble father and look upon his valiant face.'

"'Farewell, tender mother!' Sohráb cried, as forth he rode upon a steed 'From Rakush bred, of lightning's winged speed,' and soon his fame spread from sea to sea and followers many hastened to his call.

"When Afrásiyáb, King of the Tartars, saw Sohrab march against the Persian host, he sent forth his warriors to aid, but thus he charged his chiefs: 'This son of Rustem must not know his

father, but let each, unknowing, claim the other as his foe. Let Sohráb overcome his father, e'er long the Persian rule is ours.'

"The advancing hosts, with Sohráb in the lead, reached soon a fort from which, on seeing them, there advanced Gúrd-afrid, a warrior-maid, clad in her burnished mail, her curling locks placed beneath a helmet. Swiftly, 'like a lion' from the fort she charged straight towards the foe and challenged the bravest knight, and Sohráb rode against her, thinking her a gallant youth, but little dreaming of her skill in arms. Never did her singing arrows miss their mark till he was compelled to hold high his buckler. With all his strength, at last, Sohráb flung his gleaming javelin; straight through her girdle belt the weapon flew and Gúrd-afrid all but tumbled from her horse; then, courageous still, she drew the severed spear with her sword, and forward spurred her steed. But swift as eagle's flight he followed her, ensnared her in his noose, and doing so, struck off her helmet and beheld a woman's face encircled with radiant hair! He would have held her prisoner had not the maid with cunning thus replied, knowing full well that he could not boast the conquering of a woman:

'O warrior brave,
Hear me, and thy imperiled honour save,
. . . . . .
Better preserve a warrior's fair renown,
And let our struggle still remain unknown,
. . . . . .
The fort, the treasure, shall thy toils repay.'

"Sohráb, then, enraptured with her charms, and chivalrous, set free the maid, all trusting in her word. But when they reached the battlements, only to the warrior-maid, Gúrd-afrid, were the gates opened, then closed on him.

"Full angry at being thus ensnared, Sohráb rode back to camp, but when upon the following day he and his host advanced to storm the fortress of the warrior-maid, flown were those that dwelt therein and open wide the gates. For the warrior-maid and the keepers of the fort had by secret ways gone swift to the Persian King to warn him of Sohráb joined with the Tartar King.

" 'Send for brave Rustem who preserves the glory of the Persian throne; the champion of our land,' he cried, and swiftly went a messenger to implore Rustem to hasten to their aid. When that hero learned that the young Sohráb was strong like to himself he marvelled much.

" 'He cannot be my son!' he cried. 'I have a daughter. But would this were my son!'

"After days of rest and feast, Rustem returned with his warriors and the anxious messenger to the King of Persia, who was sore enraged at his delay, and met the hero with foolish, angry words; and Rustem, angered at his ingratitude, for he had saved his kingdom many a time, cried out reproachfully, 'Ungrateful king! Full many a time thy crown and life I've saved! For thee I've fought and loyal to thee have I been! To no earthly Prince a slave am I, but submit to God alone. This land I'll leave and save it from its foes no more!'

"Away then rode Rustem and but for the pleading of the warriors bold, the king had lost his champion. But they prevailed on him to send a humble message, and they overtook the hero on his swift horse, Rakush, and after soothing words, Rustem was induced to return to the Persian king who met him in repentance.

"At once did Rustem command the army and led them forward, steel-encased and shining in the sun, to where their foes were camped. Sohráb, smiling, saw the vast host advance, and longed to meet in battle. When morning dawned, he sent for a captive chief, and promised him his freedom should he answer truly what he wished to know.

"'Tell me, then, the various heroes of our foes: where is the mightiest of all, the bold and valiant Rustem?'

"Each royal tent with silks and velvet hung, adorned with gold and precious stones, the captive chief proclaimed its master; but when he came to the green pavilion showing a stalwart warrior's form within and a dragon writhing on the banner floating gayly in the breeze, he paused, for at heart he was loyal to the King of Persia, and he sought to save the life of Rustem for his king. 'That is the tent of a warrior chief from China, whose name I know not,' he lied. 'Of Rustem no sign I see; mayhap he enjoys the beauties of his own fair land, undisturbed by wars.'

"Sohráb, amazed at Rustem's absence from the fray—if indeed the captive's words be true—and dismayed at not finding the brave father for whom he longed, quickly donned his suit of mail, and grasped his shining javelin. Onward drove he his fearless horse and defiance called to the Persian king, who cried for Rustem's needed aid.

"In haste that hero mounted Rakush, leaping to the fray, and waved his dragon-pictured banner far on high. Surprise held the glorious champion when he beheld the dauntless Sohráb and heard his mighty battle-cry. 'Would thou wert my son to enter battle at my side,' to himself he said; then aloud, 'Older far am I than thou, and I would not wish to harm a youth so brave.'

"Eager-eyed grew Sohráb as he answered,

'Art thou not Rustem, whose exploits sublime,
Endear his name thro' every distant clime?'

"But Rustem, suspicious, thought unto himself, 'If I disclose my name some pretext will he find to keep from fighting, and later will he boast to the Tartar king.' Then to the youth he spoke: 'Nay, I make no such claims of valor; make good with me thy boasted skill.'

"Boldly rushed each to the fight with shining lances, and sword against sword. Shattered were their suits of armor as they fiercely met. Well-matched they were: now shot they winged arrows and now each sought to hurl the other from his battle-steed, and though Rustem dealt a mighty stroke which might have made a mountain tremble, yet Sohráb held his seat. Swift then the youth let fall with all his strength his heavy mace and dealt Rustem such a blow that he, the champion-hero, staggered. Thus they fiercely fought until, 'The shadows of night are gathering,' said Rustem. 'Tomorrow shall we contend again.'

"Fiercely fought they on the morrow till the darkness forced them to their tents once more, but when they met on the following day for the third time all their mighty strength they called to play and this time was there no mercy in their glance. Even the sun ceased its shining where they fought and the whole earth trembled. With giant strength at last, angered that he, the Champion, should meet a foe younger and full of strength like to himself, Rustem with one mighty effort hurled Sohráb to the ground. Wounded, and fast slipping from the ties of life, Sohráb murmured to the victor who stood over him. 'Had I but found my father in the fight, I should not lie here thus. Him did I seek, and for this led on the Tartar host in search of him.

Fighting by his side we should have won and he would have been king over this fair land. I sought my mother's token, but when found, he didst deny his name and race. Behold thou this onyx amulet upon my arm beneath the mail, given by the great Rustem to my mother, Táhmineh. He will avenge my death.'

"Prostrate then fell Persia's mighty chief: 'I am thy father, Rustem,' came the groan from his bursting heart. 'My son is slain and by my hand!' he cried, as forward on the ground he fell. But Sohráb, with fast-failing breath, bade him rise, 'My father, plead the dying youth, 'Take me within thine arms and call me thy son, for swiftly must I pass away. Weep not, my father,' Sohráb comforted: 'All men must die. Not thine the fault, but that of the Turanian captive chief who denied that thou wert here.'

"So Sohrab died; and the mourning Rustem cried,

'Here ends the war! let gentle peace succeed,
Enough of death, . . . ' "

Silence fell within the Persian rugs as the tale ended. "Many are the tales of our great hero, Rustem," said the Spirit of the Rugs. "And another time ye, together with the children on the earth, shall hear them all. But now falls the magic moonlight on our rugs but faintly. Wave thou thy wand, oh, Genie of the heroes' deeds, and wave thy wands, ye dancing Fairies, that our frolics on these Persian rugs the earth children of today may see e'er the moonbeams vanish; and thou, oh, forest animals, need not keep silent as before."

Once more, then, did the lions and the other forest animals sport among the swaying forest trees. Once more, in play, they rolled upon the forest floor and called forth their various cries, while the Genie of the Heroes from out the branches of a giant tree, peered out at them, and remembered the glorious hunting parties of the Persian kings and heroes; and as he watched, he dreamed those years were back.

On the rug of flowers and blossoming trees, the Fairy Folk held sway. Now they danced upon the feathery moss, all shimmering in the moon-beams' silver light; now they rested on the branches of the queenly poplar trees, and now—spreading wings like dainty lace-work—they flew over to the rug where played the sportive animals upon their hunting-ground. There they swung upon the branches of the forest trees and peered down, delighted, at the merry beasts at play. Then the Queen of Fairies held up her Fairy wand, and there appeared before them a palace built of crystal and of gold. Lights were there in every window like the gleaming of a fire, and through the open door were seen rich hangings on the walls of red and blue and green. While in the palace garden a fountain bubbled high; behind, the tall green cypresses were outlined against the shining sky. Sweet-throated birds were singing and the air was fragrant with musk and rose.

"The moon-beams lose their mellow light!" the Fairy cried. "Come, Fairies of the Persian Gardens, haste ye to the palace until another time the new moon spreads its rays upon the Persian rugs alone, and bathes them in its light; then may we once more appear and make alive the rugs and tell the boys and girls on earth other tales of our fragrant, storied land."

Thus, when she waved her wand, the Fairies vanished straight up the shining path. Paler grew the moonlight, and as the darkness gathered, the Spirit of the Persian Rug, clad in his many colored robes, stood beneath a stiffening cypress, held up his hand, and behold! the

Genie of the Heroes slowly disappeared, the sporting animals ceased their play and took their places on the rug they always held. The moonlight disappeared, the Spirit of the Persian Rug slowly vanished in the shadows, and they became just rugs once more; but ever beautiful in their patterns and their colors and ready to quicken into life again!

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THE AMERICAN MUSEUM OF MUSICAL ART

Alice A. Driggs, Brooklyn, N. Y.

As the founder of The American Museum of Musical Art, to be located in the City of New York, Borough of Manhattan, I hope to outline in this brief paper, something of the possibilities of such an art and educational institution, although it will be difficult to give in a short article what it has taken me twenty years to learn on the subject.

We have no Museum of Musical Art in America or elsewhere. We have our Art Museums; Museums of Natural History; Botanical Gardens, or Flower Museums; Zoölogical Gardens or Animal Museums; Children's Museums; so—why not have a Musical Museum? And that is what I hope to establish for the benefit of the American people, to teach the history, science, art, utility and influence of music by museum methods, old and new.

McKim, Mead and White have drawn the preliminary plans for the museum building, which is to contain besides the exhibition rooms, two concert halls,—one for concerts by finished artists, and orchestral concerts, and one where the graduates from our music schools and conservatories of music can make their début, so as to bring their talents before the public to obtain engagements.

Over nine thousand persons attended the concert in March, 1920, given at the Metropolitan Museum of Art, and in 1919, forty thousand attended the eight concerts given there, and this year the number was greatly increased; so in providing concert halls in the American Museum of Musical Art we hope to greatly benefit the American people.

In the Museum exhibitions I have provided for twenty-seven departments that will teach the American people the history, science, art, utility and influence of music.

1. History of Music in America. All objects possible to obtain, or reproductions, that would teach the history and development of music in America.

The music of the American Indians, and their musical instruments, their musical ceremonies and utility of music. American patriotic songs,—the flag that inspired our national anthem is now exhibited in one of our museums. Portraits of our noted American composers and musicians, and many other interesting and instructive things might be mentioned, that could be brought together and exhibited in a museum of Musical Art.

2 and 3. Musical Composers and Musicians. Portraits, original manu-

scripts, objects of art interest and instruction, and paintings of the scenes of the lives of noted musicians of all countries.

4. Musical Instruments of the World. Ancient and modern musical instruments of all countries. There are over four thousand musical instruments in the Crosby Brown Collection at the Metropolitan Museum of Art, two hundred at the Museum of Natural History, and there are many other museum and private collections.

5. Historical Musical Instruments. Original or reproductions. Our Liberty Bell, George Washington's flute, and the harpsicord at Mount Vernon, the Princeton Bell presented by the University of Princeton to the Battle Ship "Princeton," and many other musical instruments of historical value I could mention.

6. Photographs of Natives of all Countries. Egypt, Africa, Asia, Japan, India, Italy, Spain, Russia, South America, showing the use of musical instruments and the utility of music and the different occasions and ceremonies at which music is employed in all countries.

7. Musical Notation and Typography. The history from the earliest time to the present day, showing how music was written and printed in all countries for the different musical instruments. Many of the ancient illuminated musical manuscripts are beautiful works of art.

8. Music in the History of the Bible and Music in the History of the Church. Passages of Scripture in which music and musical instruments are mentioned in the Bible. Paintings by the old masters and modern artists of religious subjects of musical interest; and showing the use of musical instruments. We are all familiar with many of these beautiful paintings. Rembrandt has painted three pictures of King David playing upon the harp, two before Saul and one of King David in his royal robes.

Specimens of musical instruments mentioned in the Bible. The history of sacred music, hymns, oratories, Te Deums, Stabat Maters, Requiem Masses and Christmas Carols and music in the history of the Church.

9. Opera. A department that will teach the history and development of opera. Portraits and photographs of noted opera singers and operatic composers; models and photographs of noted opera houses; models and photographs of scenes from noted operas; costumes of art and historic interest; opera properties of historic interest; the history also of opera comique.

10. Paintings. Original and reproductions of paintings by artists of all schools, ancient and modern, representing musical subjects; also pictures portraying musical instruments and the use of musical instruments. We are all familiar with many of these beautiful pictures.

11. Architecture. Models and photographs of campaniles, carillons, chime and bell towers; models and photographs of noted opera houses and buildings used for musical purposes, academies of music, music and concert halls, also music rooms in private homes and public places, music galleries, etc.

Choir stalls and organ lofts of noted cathedrals and churches; music stands and pavilions in our parks and buildings and monuments that are adorned with sculpture representing musical subjects.

12. Sculpture. Original and reproductions of ancient and modern works of art representing musical subjects; also ancient and modern bas-reliefs and bronzes, such as the ancient

monuments of Egypt, Greece, Italy, and other countries. Sculptors of all ages have wrought musical subjects in stone and marble, and from these ancient bas-reliefs and sculptures we have learned much of the music of these ancient countries and of the musical instruments used in the early history of all countries.

13. Mythological Subjects of Musical Interests. Apollo, Pan, Orpheus, Arion, Amphion, Eros, Erato, Sirens, Euterpe, Calliope, Nixey, Hermes, Polyhymnia, Terpsichore, Triton, Marsyas, Echo, Mahedo, and others. Many artists and sculptors of all times have represented these interesting musical mythological subjects in beautiful works of art.

14. St. Cecelia, The Patron Saint of Music. Paintings representing Saint Cecelia, also photographs and objects of interest and instruction relating to the life and influence of Saint Cecelia, the patron saint of music. Noted artists of all schools have painted portraits of Saint Cecelia. I have a list of over sixty paintings. Many churches have been erected to the memory of Saint Cecelia, —the Saint Cecelia church in Rome, also in Florence, New Orleans and elsewhere.

15. Music in the History of the Drama. The history of music in its relation to the drama and the use of music in the drama and dramatic productions.

There are very few plays produced without music; either music is produced in the play, as a part of the play; or incidental music is used during the play to enhance the dramatic effects. We have also had a number of successful plays of musical ubjects and interest; and seventeen operas have been produced from Shakespeare's plays. In the American Museum of Musical Art we will exhibit the musical instruments mentioned and used in the plays of Shakespeare and all objects of interest and instruction relating to music in the history of the drama.

16. Military Music; or Music in the History of the Army and Navy. The great war has brought before the minds of the people the great use and need of music in our Army and Navy. In this department we will teach the history of music in our Army and Navy, and its utility and influence in our Army and Navy during the great war. We all know it was considered one of our greatest national assets during the war. Music was introduced into all our camps and training stations and proved most helpful in keeping up the patriotism and morale of our Army and Navy. Music in the Y. M. C. A. and other recreational centers for our Army and Navy was also extensively used for the morale and benefit of our soldiers and sailors.

The use of the bugle, drum and other musical instruments in our army and war manouvers, and famous war songs, and sailors' songs. The paintings of "Rouget de Lisle singing the Marseillaise for the first time," by G. A. Piles, in the Luxembourg Gallery; "The Marseillaise Hymn," by Gustave Dore; "Yankee Doodle" or "The Spirit of '76," by Willard, are pictures of famous war songs familiar to us all.

17. Dance Music. Paintings, sculpture, and art objects of interest and instruction that will teach the history of dancing and dance music.

The ancient sacred, religious, classical and folk dances of all countries. Dancing costumes and dancing masks used in Japan and China, and in other countries; and by the American Indians.

"A Spanish Dance," painted by our American artist, John Sargent; the painting now in the Boston Museum;

"The Pavane," by Edwin Abbey; "The Rope Dancer," by James McNeil Whistler, in the Metropolitan Museum of Art; also "The Sword Dancer," by Gerome; are a few of the noted paintings I could mention representing dancing and dance music.

In sculpture we are all familiar with MacMonnie's "The Dancing Bacchante," in the Metropolitan Museum of Art, "The Dancer and Gazelles," by Paul Manship, representing one of the musical legends of India; and we are all familiar with the ancient bas-reliefs of Egypt, Greece and Italy representing dancing and the use of musical instruments during the dance.

18. Famous Songs. The history of famous national, patriotic, sacred, and popular songs. Portraits of the authors and composers. Models or photographs of their monuments, as the monument to Francis Scott Key, author of "The Star Spangled Banner; photographs of the old homestead that inspired "My Old Kentucky Home"; The Oaken Bucket"; a map and photographs of "Dixie Land;" a portrait of Annie Laurie, etc., etc.

19. Specimens of Ancient and Modern Musical Forms. The Fugue, rondo, canon, scherzo, sonata, concerto, symphony, oratorio, requiem, te deum, mass, vesper, motettes, magnificats, chants, offertory, hymn, song, duet, quartette, quintette, sextette, ballad, folk song, opera, overture, chorus, arica recitative, march, dance music, minuet, gavotte, polka, waltz, jig, reel, etc., etc.

20. Song Birds of all Countries. Mounted specimens, and example of their song notes given. Scientists are trying more and more each year to accurately record the song notes of our beautiful song birds.

21. Mechanical Musical Instruments and Devices. Specimens of artistic and useful scientific devices, ancient and modern, that have been invented to produce music. The phonograph, pianola, aeolian organ and orchestral, the electric Welte-Mignon and ampico, music boxes and many others. Our great scientific inventor, Mr. Thomas Edison, has given his time and thought to music by inventing the phonograph; and the census at Washington states in 1913, that over $60,000,000 are spent annually on phonographs and records in the United States; and we all know these mechanical musical instruments that produce music have become almost a necessity in every home.

22. Miscellaneous Objects of Art and Utility. Artistic specimens representing music and musical subjects showing the influence of music upon the industrial arts. Tapestries, laces, jewelry, ceramic arts, textiles, mosaics, enamels, stained glass, carved silver, miniatures, carved ivories, bookbinding, fans and lyre clocks, also ancient coins, lyre birds, furniture and garden furniture, music stands and cabinets, architectural decorations. Music has been depicted with great artistic refinement in all our industrial arts.

23. Musical Library and Reading Rooms. A department containing musical literature and musical manuscripts; books and manuscripts both for reference and circulation.

24. Musical Institutions and Instruction. A reference department where information can be obtained about music schools and conservatories of music of high standing in America and Europe. Also information about the music departments in our colleges and universities. All our higher institutions of learning teach music; as do also all our public schools.

In this department will be exhibited objects used in teaching the art and science of music. Charts and models

of the throat, nose and lungs, used in teaching singing. Charts and models of the hands, back and arms used in teaching the piano and violin. Mechanical devices used for marking time, tuning pianos and musical instruments, etc. Charts used in our public schools for teaching sight singing, etc.

25. Concert and Lecture Rooms. The American Museum of Musical Art will also contain concert and lecture rooms. The large concert hall for the concerts of finished artists, orchestral concerts, etc., and the smaller hall will be a place where the graduates from our music schools and conservatories, music school settlements, and others, may make their débuts, as many of our students at the beginning of their careers cannot afford to engage places like Carnegie Hall and the Aeolian Hall, to bring their talents and accomplishments before the public to procure engagements and self support.

The lecture rooms will be devoted to lectures on musical history and musical subjects for the benefit of the American people.

The Museum building will also contain rooms for the scientific investigation and trial of ancient musical instruments and the interesting and unfamiliar musical instruments of European and foreign countries; and rooms also in which historic musical manuscripts of operas and other musical compositions can be referred to and reviewed and tried out for the benefit of our American composers.

With the coöperation of all art and music lovers, and public spirited citizens, we hope soon to have this Educational Institution, Art and Recreational Center, an accomplished fact, where the history, science, art, utility and influence of music will be taught for the benefit of the American people by museum methods old and new.

SOME PRINCIPLES OF GROUP CONSTRUCTION

Laurence Vail Coleman

Chief, Department of Preparation and Exhibition, American Museum of Natural History

Though forty years have elapsed since groups first received recognition as legitimate museum exhibits, the art of group-making is still in an experimental stage. Whatever else may be responsible for this, lack of coöperation is to blame in part. I have listened to so many and such bitter complaints about our failure to publish on the subject of museum technique, that I believe it not amiss to propound a few principles of group construction, suggested by material at the American Museum.

I shall speak of the type of group which is viewed from one side only, and of mammal groups in particular.

The Group as a Picture

The most effective mammal groups seem to make their appeal to the public on the basis of at least six standards which may be termed feeling, unity, action balance, reality and size. As their relative importance depends entirely upon the tastes and intelligence of the judge, it would be difficult to determine which carries most weight with the mixed audience which visits a museum.

Feeling is comparable to what the motion picture trade calls "mental punch." Animals engage in a great many activities which appeal to the visitor at once. Antics of the young are particularly attractive, but adults oc-

cupied in feeding or caring for the young, making or protecting a home, securing food or contending among themselves, are sure to arouse interest.

Unity is the result of organization of the individuals of a group, so that each bears a perfectly evident relationship to the central idea. Lack of unity gives one the same sensation as a three ring circus.

Gregarious animals such as birds which nest in colonies seem at first sight to offer an insurmountable obstacle to the preservation of unity because the occupants of each nest are absorbed in their own affairs and the whole picture is thus broken up into a number of parts. This, however, may be overcome by emphasizing the nest which occupies the center of the group. Its inmates should be superior in size or beauty and should be so engaged as to attract special attention. Adjacent nests are thus subordinated and become part of the setting.

Action is the quality which enables still objects to convey the idea of motion. It is the "physical punch" of the movies. The implied activity need not be excessive, but the notion that intense action or even violence is inconsistent with scientific dignity is obsolescent. Even the fight has found its way into the American Museum through the agency of two Wild Boars.

The value of details in producing action should not be underestimated. The Beaver with its teeth set upon a tree is not gnawing unless it is braced for the task and has its teeth placed accurately in grooves of the wood. A running beast may be brought to a perpetual halt in mid-air if the foliage which it brushed is not bent aside.

Balance is the arrangement of objects and values in such a way that one does not feel a desire to rotate the group or shift it in its frame in order to secure equilibrium. This I believe comes very near to what the artist calls composition, but I am striving to avoid the technical terminology of art for fear of abusing it.

Reality is the result of good workmanship and its value needs no emphasis. I shall endeavor in the sequel to enlarge upon a few methods by which reality may be secured.

Size seems to make considerable impression upon the visitor. One large group will usually be remembered longer than many small ones.

We are now in a position to compare the habitat group which represents one species of animal in its natural environment, with the faunal group which portrays the several species inhabiting a certain territory, of which an ideal or characteristic portion is shown. The possibilities of these two types are quite different, for the habitat group has no inherent limitations in respect to the six qualities enumerated—except *size* perhaps—while the possibilities of the faunal group are more circumscribed.

Unity is impossible in the faunal group, because different species have but little in common, and though feeling may be secured by a discreet selection of activity for each species, this serves only to lay emphasis upon the lack of unity, while action usually accentuates it beyond the limits of good taste. Thus the faunal group presents a unique problem which is best solved by sacrificing unity feeling and action to physical beauty as embodied in balance, reality and size.

Frequently a single group is made to include several species for no other reason than to make the expense of installation go a long way. This is false economy, for the effectiveness of the group is reduced not only because

of the disadvantages of the faunal group which become involved, but also by reason of the more elaborate labeling.

Practical Suggestions for Securing Reality

Foreground. A foreground which is actually horizontal appears almost invariably to slope away, so that to *seem* level it must really slant upward towards the background. The exact grade required in any particular group can be determined only by trial, but a rise of one inch to the foot will usually be found about right. In the reptile groups of the American Museum, even the surface of still water has been inclined, and the illusion is excellent.

Actual foreshortening in the foreground is another substantial aid to perspective. A forest, for example, should have its smaller trees in the rear and its larger ones occupying the front rank. In several of the Indian Groups of the American Museum, the figures nearest the spectator are of life size while those some eighteen feet farther back are reduced by about one and one-half feet. Dwellings, walls and the like are tapered to the same scale as they recede from the spectator.

No matter how well a group may be planned and executed in other respects, its reality is marred if the window of the case is allowed to frame it. The rectangular outline may be obscured by accessories such as rocks or vegetation, at the sides of the group just inside the glass, and in some cases it will be appropriate to arch them over the top as well. This expedient enables the visitor more readily to disregard his indoor artificial surroundings.

Junction. The junction between foreground and background is often a stumbling block, though such need not be the case. Either of the two methods available for making the connection may be applied with complete success.

The first and older method is to curve up the foreground at the rear and to merge it into the background. In a shallow group and especially in one with a low foreground, this is the problem's only solution.

It is a troublesome method at best, for a junction of this kind persists in bending the landscape into an obtuse angle. The simplest device is to choose a setting with a depression or gully crossing it in the middle distance, whereupon the illusion is converted from an enemy into an ally. Occasionally both foreground and background must represent portions of a stretch of uninterrupted plane. This is the most difficult requirement and it can be met best by increasing to the limit the length of the curved surface joining the floor to the wall.

The second method of relating the background to the foreground is by means of an invisible gap, and is applicable only to deep groups or those with foregrounds sufficiently high to prevent one from peering into the moat.

An effect of distance is gained by so depriving the background of any physical connection with the horizontal portion of the group, and the difficulty of making a realistic junction is removed. The arrangement is particularly suitable for hill-top, tree-top or cliff scenes, though it may be employed to good advantage for level ground in a very deep group.

The background ordinarily extends directly down and out of sight of a tall person viewing it. In the case of level ground, however, the painted surface may be curved forward as it passes from view. In either case, the gap between it and the foreground may be several feet wide—the more the better.

The open space is also useful when alterations or repairs become necessary, for it permits a person to enter the group without disturbing the accessories.

Background. The function of the background is to compress miles of territory into a few feet of exhibition space. A flat picture might be employed for this purpose, but if we should compare such a background with nature we would discover at least three striking characters of which the landscape had been robbed in reproduction.

1. *Depth.*—Nature is in relief. Not only are near objects relatively larger and more distinct than distant ones, but our stereoscopic vision gives each distance an intrinsic value.

2. *Motion.*—When we move, near objects pass in front of distant ones so that the earth seems to rotate, with the most distant landmark as a pole.

3. *Concavity.*—By associating objects which are in focus at any one time, we unconsciously separate a view into concentric spherical surfaces.

In a picture these characters are lost, but in a group background they may be preserved more or less by means which, though always the same in principle, differ in method, according to the type of background to which they are applied.

Transparent Backgrounds

Depth may be secured by installing several transparencies, one behind the other, each representing a portion of the landscape at a particular distance from the eye. Since the uncolored or "sky" portion of each one except the last must be perfectly clear, glass photographic transparencies are most serviceable. In this way the third dimension is preserved in compact form.

Motion is secured simultaneously.

Concavity is less easily represented, because a warped surface is difficult to construct out of any material capable of transmitting light. There are, however, two partial solutions of the problem.

1. The background may be "stopped down" by a small window or portions of the foreground which conceal its margins, until the transparency is so small that its configuration is not important and a plane surface will serve the purpose. Of course, it is not always practicable to do this.

2. The vertical curvature may be disregarded, for in any event most of it would have to be wasted in sky. One may then employ a cylindrical background which can be constructed of almost any material desired. The horizontal curvature will be determined by considerations to be cited shortly with reference to opaque backgrounds.

Transparent backgrounds have not been chosen for mammal groups in the American Museum, although they figure prominently in our groups of invertebrates.

Opaque Backgrounds

Depth and *Motion* may be secured by the use of several layers of background or flies, much like the scenery of the stage. One may imagine how admirably a scene with distant mountain ranges could be represented in this fashion, but the scheme seems not to be fully appreciated.

Relief modeling on the flies is also effective.

Concavity would be ideal if the background or each of its component layers coincided with the surface of a sphere having its center at the observer's eye but low ceilings and limited floor space usually preclude the possibility of a perfect configuration and flat-backed, flat-sided and flat-topped backgrounds are the result. Unfortunately, however, the compacting privilege is often so

abused that the horizon becomes linear with drooping ends—a defect which is particularly noticeable to a tall person.

However much the ideal form may be departed from, the sides of a case upon which the lateral extremities of a background are painted, should never be quite perpendicular to the front. Failure to observe this precaution will result in very conspicuous striations where shadows are thrown upon surface irregularities by the tangential rays of light from the usual source of illumination beside the window.

In closing, may I suggest that a railing alone will keep a group fit for inspection, and that a bench alone will assure it the inspection is deserves?

HABITAT GROUPS AT THE FAIRBANKS MUSEUM

Inez Addie Howe

The Fairbanks Museum of Natural Science, St. Johnsbury, Vermont

In 1891 when the Fairbanks Museum was opened to the people of St. Johnsbury, the idea of natural history specimens mounted in their habitats was in its early stages of development, even in large museums. To use the words of the beloved founder, Col. Franklin Fairbanks, it was his wish that the Museum "be not what too many collections are, a dead affair but really a thing of life which shall help in your search for knowledge."

To make the collections "alive," to show birds and beasts in their proper surroundings, and to educate and uplift the students of our community was the policy of both the founder and the taxidermist, William Everard Balch, by whose accurate knowledge of wild life, artistic taste and great skill, each group was planned, designed and executed, without assistance. For many of the groups, he secured the specimens in the woods and fields and reproduced their native haunts in the Museum.

Our Museum is small as compared with many others, our groups are proportionately small, but so designed that they are perfectly natural, well lighted from above and well placed. From the ground floor they are visible from four sides of the case and from the galleries the visitor may look in from above and get a complete idea of the life portrayed.

The first habitat group that was completed was that of the Flamingos (Phoenicopterus ruber). It is so perfect in every detail that many visitors say, "Oh, this must be a copy of a small portion of the group in the American Museum!" Its resemblance to a section of that group is striking, therefore imagine our pride in this particular group which was done in 1892, *ten years* before Dr. Chapman made his first trip to the Bahamas to study Flamingos.

The group of Paradise Birds was the next in order of installation, it being placed in January, 1894. It stands in the center of our main exhibition hall and is conceded by authorities to be the best of its kind in North America, in point of workmanship and arrangement. It stands as a masterpiece of Mr. Balch's skill as a taxidermist. Twenty-six species of the true Paradiseidae, three of bower birds and seven of pittas are represented in this case. The ground is a typical Australian scene for which the ferns and grasses were imported from that continent. Both the Collared (Chlamydera maculata) and Satin Bower Birds (Ptilorhynchus holosericus) are shown, each with its own peculiar "bower." The

Pittas are grouped around a tiny pool, while the true Birds of Paradise perch in characteristic attitudes in a large tree above.

The next year, 1895, a group was installed showing the summer and winter homes of the Muskrat (Fiber zibethicus) together with both adult and young specimens. The summer scene is an exact reproduction of a section of the bank of the Connecticut River near Lunenburg, Vermont, where the rats were taken. All of the surroundings are perfect, even to the pickerel-weeds, pipeworts and other plant species peculiar to that region. The young are shown among the reeds, swimming toward the entrance of their home and sleeping in the nest (a section being cut away next to the glass of the case to show the interior of it), the old female is on guard with tail raised, while the old male is peacefully opening fresh water mussels just below the surface of the water. On a water-worn log another is sunning himself, showing the most perfect state of muskrat pelage. On the other side of the before mentioned log, winter holds full sway. The river is frozen, the winter home of the rats is incrusted in ice, the reeds are frosty and under a space of clear ice an adult has come up to breathe; the bubble showing very plainly. Another has ventured on shore and where an artificial opening in the wall of the house shows the interior, a third is about to descend through the natural door into the water below to feed on the roots of the water plants.

This unique group not only tells the life-story of muskrats, but is a thoroughly typical representation of life on the river banks in summer and the utter desolation of winter in northern Vermont. It is housed in a case 4 feet by 8 feet in area, by 6 feet in height.

We also have those equally as correct of the opossums (Didelphis virginiana) and of the woodchucks (Arctomys monax). The former is a typical scene from northern Virginia where the specimens were obtained and the latter a real Vermont grass field, where woodchucks flourish forever, despite foxes, men, dogs and guns.

Our moose and buffalo groups, though not showing family life of the species, are wonderfully gotten up exhibits of single specimens. The moose (Alces americanus) which Mr. Balch got in Digby, Nova Scotia, in December, 1897, is a monster of its kind. It stands 5½ feet high at the shoulder and its antlers bear twenty-one points and spread four feet. It stands in a cool sphagnum bog, where pitcher plants and cotton-grass abound and where the shyest of warblers nest.

The buffalo (Bison bison) is mounted among the sagebrush of its native haunts and is as nearly a perfect specimen as it is possible to obtain. In life its weight was fourteen hundred pounds.

In addition to these larger groups there are several smaller ones of native Vermont birds which are scientifically correct, attractive to the casual observer, and instructive to the student. Two of these, the blackbilled cuckoo (Coccyzus erythropthalmus) and the black-throated green warbler (Dendroica virens) groups were installed in 1901. The warblers are nesting in a small fir tree, with violets, cornels, hobble bush, etc., growing below. The flowers are all of the Mintorn art fabric. The cuckoo's nest is in a blackberry bush, white with blossoms, and shows how carelessly this bird constructs its home.

After these groups were installed, few additions were made until the summer of 1917 when a small group showing the home life of the upland plover (Bar-

tramia longicauda) was placed in the Museum. This is simply a section cut from a Lunenburg hill, containing the nest and eggs and the identical pair of birds that occupied it.

The same year a case showing a typical Vermont winter scene, with a fir tree in the background, much snow and ice, and a small pool of open water in the foreground, was installed. Here one may see bathing, feeding and preening, permanent residents such as the chickadee, nuthatch, and blue jay, as well as pine and evening grosbeaks, redpolls, pine siskins, snow buntings and other winter visitants that come to Vermont.

All of these matchless groups of birds and mammals as well as the mounted specimens in the general collections are the work of William Everard Balch who passed to the higher life on July 23, 1919. Surely his works live after him and are an everlasting monument to his infinite patience, skill and ability in his chosen field of work. He is succeeded on the Museum staff by his son, Mr. Walter Balch, a young taxidermist of much promise.

Lest my fellow members of the Association get the impression that we have nothing but habitat groups at the Fairbanks Museum, permit me to state that we have in the systematic collections of both native and foreign birds altogether eighteen hundred sixty species besides two or three hundred duplicate specimens. The mammal collection contains practically all of the Vermont species and many foreign ones. We also have a typical collection of reptiles, fish and batrachians. The mineral collection is very complete and the herbaria contain six thousand seven hundred eighty species of dried plants. There is in the Musuem a fine ethnological collection, a room devoted to historical collections, many rare miscellaneous curios collected by Colonel Fairbanks during his lifetime and very much valued for their associations, a library of eleven hundred eighty-six volumes, excellent microscopes, a stereopticon with reflectoscope attachment, many slides and pictures.

Though our working staff is composed of but four people it makes up in enthusiasm what it lacks in numbers.

The great number of visitors that we receive each year, the appreciation of our public schools and townspeople, the many requests for extension work that we receive prove that we are faithfully trying to fulfill the hopes of Colonel Fairbanks which he expressed as follows, in his presentation address: "To you, my townspeople and friends, I have only to say that my hopes and aspirations will be realized, if to you and your children, this institution proves to be *one* path by which you may be led from nature up to Nature's God."

COLLEGE MUSEUMS

Junius Henderson

Curator of the Museum, University of Colorado, Boulder, Col.

President Paul M. Rea, in his address before The American Association of Museums (Museum Work, Vol. III, No. 2), comments on the fact that the great majority of college museums do not spend more than $1,000 per annum, and adds that "it is inevitable that museums that handle less than $1,000 a year cannot be well cared for or give effective service to the people."

A few facts concerning one University museum, the Museum of the University

of Colorado, that spends less than $1,000 per annum on an average, according to its reports and its account books, seem to indicate that such a museum can be well cared for and serve its people effectively. While the annual appropriation is very small, the activity of the museum is large. Some items for a single year are as follows: A full professor, with a salary of $3,500 gave his whole time to the museum. An assistant of another professor gave half of his time to the museum. Janitor service, lights, heat, stationery, office furniture and many other items were furnished by the University out of general funds, not charged to the museum account. Various members of the faculty contributed their services in obtaining and caring for material of interest to their respective departments. An appropriation to one member of the faculty, not passing through the museum at all, was used in an icthyological and herpetological survey of the state, the collections from which were cared for and placed in the museum entirely by the collector and his assistants. The collector also prepared and published two monographs based upon that material. Another member of the faculty, from an appropriation made directly to him, not to the museum, spent a summer with assistants in excavating ruins in the Southwest, bringing in a large amount of archaeological material, which he himself installed in the museum, and his report thereon has been published. The botanists and zöologists of the University carried on explorations in wild regions, bringing to the museum thousands of specimens, collected, prepared and installed at the expense of the departments. Members of the geology faculty brought in valuable geological, mineralological and paleontological material, obtained at the expense of that department. The fossils obtained by the State Geological Survey were placed in the museum. Some material was purchased for the museum by various departments out of their department appropriations, to fill gaps in the display collections. The curator was attached to an expedition financed by the government, for the summer, receiving for the museum a share of the collections and turning in to the government bureau his report thereon. Great quantities of material were brought in by students, alumni and friends of the University. Students also contributed services in caring for the collections, for the benefit of the experience. That is part of one year's record. An extensive exchange system is in operation, bringing valuable material from many parts of the world. Papers often aggregating several hundred pages in a year, based upon material in the museum, are published by the University and in various technical and general journals.

The total value of services rendered by persons not officially connected with the museum, and the sums expended, not by the museum but resulting in the direct benefit of the museum, would aggregate thousands of dollars, which would not show in a report of appropriations for museum purposes. The museum, being in a region much frequented by summer tourists, is visited by hundreds of strangers annually, some of whom come for serious study of portions of the collections and are given access to the drawer material. A census on one day showed that people from twenty-two states were in the museum at one time. Students of all departments of the University visit the museum, and those from some departments are required to examine certain portions of the display material as part of their work, while material from the

drawer cabinets is freely used by the teaching departments. Grade and high-school teachers from neighboring towns frequently bring their pupils to the museum. Thousands of specimens are annually identified at the museum for teachers and others and hundreds of letters requesting scientific or other information are answered.

The hundreds of thousands of specimens in the museum are nearly all identified, catalogued, numbered, labelled, indexed and arranged so that they may be readily found when wanted. A scientist of international fame who recently spent several days studying material in the museum of special interest to him, commented especially upon the clean, well-kept appearance of the museum and the care and arrangement of the material in it.

Hence, under all the circumstances, I submit that notwithstanding its small appropriation, that particular museum is well cared for and renders efficient service to its patrons. Many of the items enumerated are doubtless true in greater or less degree of many other college museums, though it is true that many others are doing little or nothing and probably none are supported as they should be.

SALARIES FOR MUSEUM CURATORS

(*From British Museums Journal, December, 1920*)

At a meeting of the Council of the British Museums Association, October 21, 1920, called to consider the question of formulating a scale of salaries for museum curators for submission to the National Joint Council for Local Authorities' Administrative, Technical and Clerical Services, it was resolved that a scale of salaries be formulated based on the ratable value of the town. The minimum salary for the chief officer of a museum was fixed at £300, and the following scale was adopted after discussion:

Ratable Value	*Basic Salary*
£200,000 or less	£300
£200,000 to £400,000	£400
£400,000 to £600,000	£500
£600,000 to £800,000	£600
£800,000 to £1,200,000	£700
£1200,000 to £1,600,000	£800
£1,600,000 to £2,000,000	£900
£2,000,000 to £2,500,000	£1,000
£2,500,000 to £3,000,000	£1,100
£3,000,000 and over	£1,200

increasing in each case at the rate of 5% per annum on the basic salary up to 25% of basic salary. A bonus of the current Civil Service Award was added to the above salaries.

It was Resolved "That the status and privileges of Museum Curators should be the same as those of the other principal officers of the Corporation.

"That it is eminently undesirable that the office of Curator should be combined with that of Librarian or any other post.

"That the salaries of Deputy Curators should be 60% of the above scale for chief officers."

LITERATURE FOR MUSEUMS

GUIDE TO THE MINERAL COLLECTIONS IN THE ILLINOIS STATE MUSEUM, by A. R. Crook, Ph. D., Chief, State Museum Division, Dept. of Registration and Education, Springfield, Ill., Springfield, Oct., 1920.

AMERICAN SILVER OF THE XVII AND XVIII CENTURIES: A Study Based on the Clearwater Collection, by C. Louise Avery, with a preface by R. T. H. Halsey. Octavo, clix, 216 pp., ill. New York MCMXX.

RECENT PUBLICATIONS OF THE SMITHSONIAN INSTITUTION

MISCELLANEOUS COLLECTIONS

No. 2550: "The Discovery of Helium and What Came of It," by Dr. C. G. Abbot. (From Smithsonian Report for 1918.)

No. 2551: "An Account of the Rise of Navigation," by R. H. Curtiss. (From Smithsonian Report for 1918).

No. 2556: "The Experiments of Dr. P. W. Bridgman on the Properties of Matter when Under High Pressure," (introductory note by Dr. C. G. Abbot). (From Smithsonian Report for 1918.)

No. 2560: "Some Problems of International Readjustments of Mineral Supplies as Indicated in Recent Foreign Literature," by Eleanora F. Bliss. (From Smithsonian Report for 1918.)

No. 2565: "On the Law of Irreversible Evolution," by Dr. Branislav Petronievics. (From Smithsonian Report for 1918.)

No. 2567: "The Psychic Life of Insects," by E. L. Bouvier. (From Smithsonian Report for 1918.)

No. 2568: "Sexual Selection and Bird Song," by Chauncey J. Hawkins. (From Smithsonian Report for 1918.)

THE BUREAU OF AMERICAN ETHNOLOGY

Bulletin 67: "Alsea Texts and Muths," by Leo J. Frachtenberg.

RECENT PUBLICATIONS OF THE U. S. NATIONAL MUSEUM

Contributions from the U. S. National Herbarium, Volume 22, Part 3: "Revisions of North America Grasses: Isachne, Oplismenus, Echinochloa, and Chaetochloa," by A. S. Hitchcock.

Contributions from the U. S. National Herbarium, Volume 23, Part 1: "Trees and Shrubs of Mexico." (Gleicheniaceae-Betulaceae.) By Paul C. Standley.

BULLETINS

Bulletin 100, Volume 1, Part 7: "Contributions to the Biology of the Philippine Archipelago and Adjacent Regions. The Macrouroid Fishes of the Philippine Islands and the East Indies." By Charles Henry Gilbert and Carl L. Hubbs.

104, Part 2: "The Foraminifera of the Atlantic Ocean." Part 2: "Lituolidae." by Joseph Augustine Cushman.

111: "A Monograph of the East American Scaphopod Mollusks." John B. Henderson

PROCEEDINGS—SEPARATES

No. 2331: "The West American Mollusks of the Families Rissoellidae and Synceratidae, and the Rissoid Genus Barleeia," by Paul Bartsch.

No. 2333: "Report on the Mammalia Collected by Mr. Edmund Heller During the Peruvian Expedition of 1915 Under the Auspices of Yale University and the National Geographic Society," by Oldfield Thomas.

No. 2334: "North American Icneumon Flies, New and Described, with Taxonomic and Nomenclatorial Notes," by R. A. Cushman.

No. 2335: "Preliminary Diagnoses of New Cephalopods from the Western Atlantic," by S. Stillman Berry.

No. 2336: "New Fresh-water Shells from Guatemala," by William B. Marshall.

No. 2337: "Some Recent Accessions to the Mineral Collecting of the United States National Museum," by William F. Foshag.

No. 2338: "A Small Collection of Fishes from Soochow, China, with Descriptions of Two New Species," by Henry W. Fowler and Barton A. Bean.

No. 2339: "Recent Accessions in the Division of Applied Geology," by Earl V. Shannon.

No. 2340: "The North American Ichneumon Flies of the Tribe Ephialtini," by R. A. Cushman.

No. 2341: "Notes on the Meteorite of Estherville, Iowa, with especial Reference to Its Included 'Peckhamite' and Probable Metamorphic Nature," by George P. Merrill.

No. 2342: "Analysis and Optical Properties of Amesite and Corundophilite from Chester, Massachusetts, and of Chromium-bearing Chlorites from California and Wyoming," by Earl V. Shannon.

No. 2343: "Additions to West Indian Tertiary Decapod Crustaceans," by Mary J. Rathbun.

No. 2347: "A New Polychaetous Annelid of the Genius Nereis from Brazil," by Aaron L. Treadwell.

No. 2348: "Some Minerals from the Old Tungsten Mine at Long Hill in Trumbull, Connecticut," by Earl V. Shannon.

No. 2350: "Observations on the Nematode Genius Nematodirus with Descriptions of New Species," by Henry G. May.

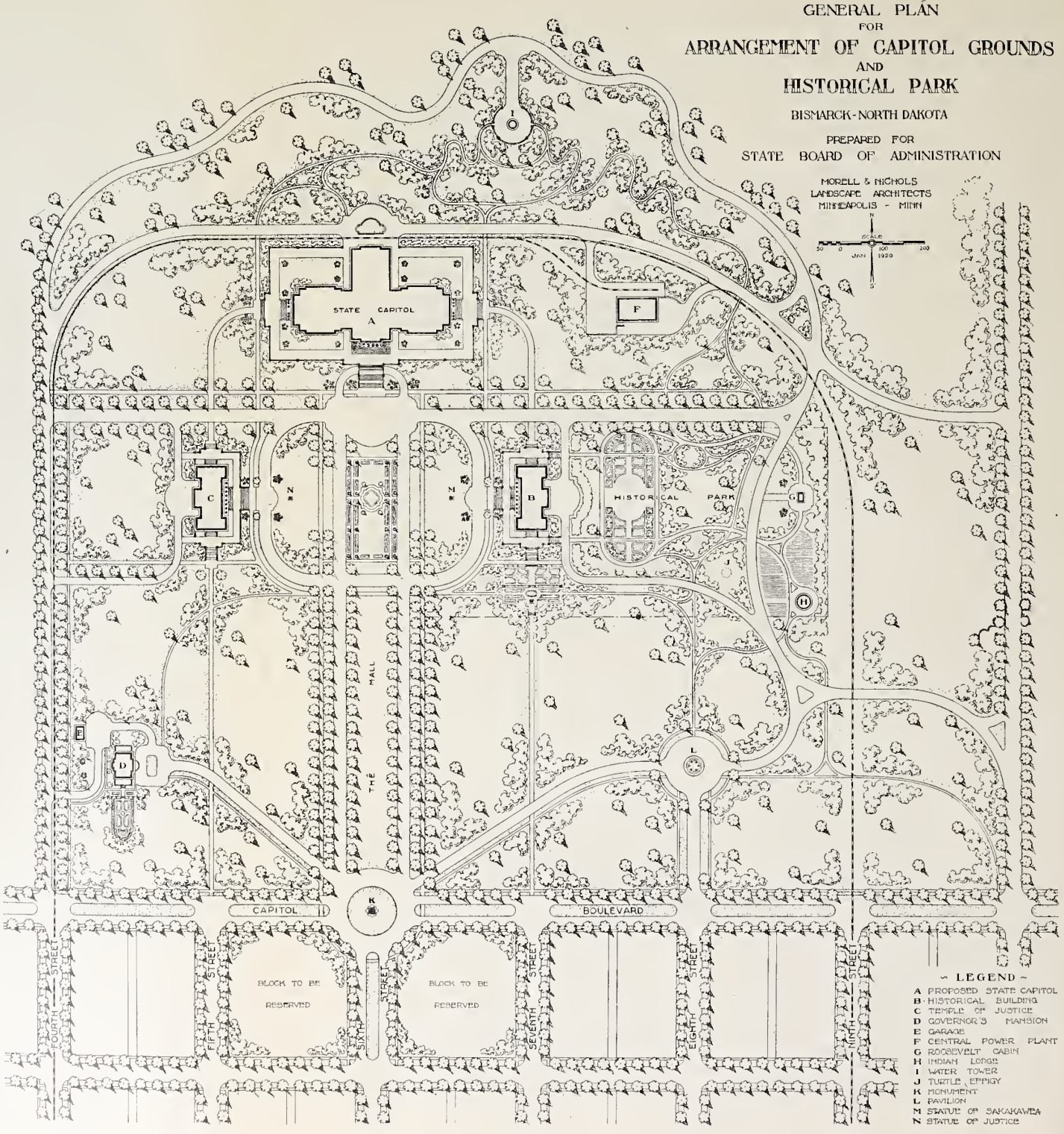
No. 2351: "Boulangerite, Bismutoplagionite, Naumannite and a Silver-bearing Variety of Jamesonite," by Earl V. Shannon.

GENERAL PLAN
FOR
ARRANGEMENT OF CAPITOL GROUNDS
AND
HISTORICAL PARK

BISMARCK - NORTH DAKOTA

PREPARED FOR
STATE BOARD OF ADMINISTRATION

MORELL & NICHOLS
LANDSCAPE ARCHITECTS
MINNEAPOLIS - MINN



~ LEGEND ~

- A PROPOSED STATE CAPITOL
- B HISTORICAL BUILDING
- C TEMPLE OF JUSTICE
- D GOVERNOR'S MANSION
- E GARAGE
- F CENTRAL POWER PLANT
- G ROOSEVELT CABIN
- H INDIAN LODGE
- I WATER TOWER
- J TUTTLE EFFIGY
- K MONUMENT
- L PAVILION
- M STATUE OF SAKAKAWEA
- N STATUE OF JUSTICE

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

FEBRUARY—1921

VOLUME III NUMBER 5

CONTENTS

CAPITOL GROUNDS AND HISTORICAL PARK, BISMARK, N. D. . *Frontispiece*

NEWS FROM SCIENCE MUSEUMS 133

NEWS FROM ART MUSEUMS 137

NEWS FROM HISTORICAL MUSEUMS 140

A LIVING OUTDOOR MUSEUM . . . . . *Melvin R. Gilmore* 144

THE SELECTION OF PICTURES FOR MUNICIPAL ART GALLERIES
Elijah Howarth 154

A MUSEUM FOR CHILDREN . . . . . *Charles J. Douglas* 158

LITERATURE FOR MUSEUMS 162

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ENCOURAGEMENT OF "NATIVE ART"

IN announcing some recent gifts to American Museums of Art, the editor of *The Museums Journal* (British) expresses the hope "that these large funds will be spent in the encouragement of native art, rather than in depleting Europe of its remaining treasures."

This comment raises the question as to whether facts would show that America has depleted Europe of her art treasures. While it is true that the galleries of American Museums contain many valuable works of European art, it is also true that they contain the best works of American artists.

There are throughout America many thriving art colonies of American artists, and those interested in art. In many other ways much is being done to stimulate the art of Americans, but when it comes to encouraging a "native art," we ask in all sincerity, is the art of Americans so distinctly characteristic as to be called "native art"?

NEWS FROM SCIENCE MUSEUMS

TAKES UP NEW WORK

ROBERT CUSHMAN MURPHY, for ten years a member of the staff of The Brooklyn Museum, and Curator of the Department of Natural Science since April, 1917, has resigned in order to accept the position of Associate Curator of Ornithology in The American Museum of Natural History. In his new work the greater part of his time will be devoted to a study of marine birds. It will include both the preparation of reports upon the Museum's present collections and the carrying out of extensive field investigations in the South Pacific.

HOBBY CLUBS

The Buffalo Society of Natural Sciences believes that "every person needs, regardless of social status, age or temperament, an interest, an avocation, or call it a hobby if you like, that is as different from his occupation as a flower-pot is from the Venus de Milo." That the citizens of Buffalo approve the idea, is demonstrated by the enthusiastic members of the various "Hobby Clubs" organized by the Society and conducted under the direction of its staff members. All of the clubs are a success, and the custom of each Hobby Club having an open meeting and inviting all other Hobby Clubs has proven instructive and interesting.

"Hobbies," published by the Society, is all that could be desired to meet the demands of the "hobbyists" for a bulletin. The December, 1920, number (No. 7, Vol. 2) outlines the various Hobby Clubs, starting out with the *Anthropological Hobby Club*, organized by a group interested in Anthropology and its sister sciences, Archaeology and Ethnology. For the year 1921, their study, stated generally, will be the large collections of the Society with specific views in mind, also the study of the social organization and culture of savage peoples; putting such knowledge to practical use later by the excavation of a prehistoric village site.

The Astronomical Hobby Club, with the slogan "Do you know the friendly stars?" has before it a fascinating and profitable study.

The Botanical Hobby Club will take up two phases of plant study, getting together a series of local plants for the use of public school teachers; and field work in the spring and summer consisting of an investigation of the food and medicinal plants used by the Indians of Western New York.

The Chemical Hobby Club requires no knowledge of chemistry for admission to membership, but merely an interest and a desire to know more about it.

The Conchological Hobby Club has drawn to itself many earnest students, and during the season just passed twenty-four papers of unusual merit have been presented and nine meetings have been held.

The General Zoological Club will discuss general zoölogical subjects this year, the topic of the first meeting having been "The Life History and Habits of the Lampreys and Hagfishes."

The Geographical Hobby Club is planning to become familiar with the new Europe, and the Club will be addressed by speakers having a wide acquaintance with the various countries.

The Geological Hobby Club hopes to study "Glaciation and its Relation to Erie County" as a part of its activities this coming season; and by means of field trips in the Spring, the facts learned

will be applied to the records of glaciation as found in Erie County.

The Meteorological Hobby Club has a permanent exhibit under course of construction in the New Museum, consisting of original working weather maps, etc. Those who join this hobby section will have constructive work as well as a study course, both interesting and pertinent to Buffalonians.

The Microscopical Hobby Club has a very definite aim in the study of freshwater organisms looking to the establishment of a Biological Station. A survey of the streams, lakes and ponds of Western New York is planned; also a study of water-moulds which have proved so injurious to the fish of that region, with a view to their eradication.

The Philosophical Hobby Club has a wide field in which to work and it is looking forward to a large and active section, which shall present the various points of view on the many subjects to be discussed concerning our modern civilization and its problems.

The Photographic Hobby Club is endeavoring to show that it is possible to make an artistic photograph that will at the same time be a nature study of interest to the other Sections for its technical uses, and of interest to all for its pictorial value. This Section intends to issue a leaflet on how to buy and use a camera, and to show the type of camera needed for various requirements.

The Physical Hobby Club will attempt a survey of the developments of recent discoveries in physics by reading and discussing "The Realities of Modern Science" by John Mills.

The Zoological (Conservation) Hobby Club as a part of its activities, will take up the problems of conservation in Erie County which will deal with the making of better stream conditions, fish and game planting and protection. A subdivision of this Section will take up forage problems in streams, and as the organisms studied will be mostly insects, this branch will be known as the Entomological Section, it being organized for special zoölogical investigation.

"THE MURRELET"

The Pacific Northwest Bird and Mammal Club, organized January 7, 1920, has published the second number of its official bulletin, *The Murrelet*. The bulletin is made up of eleven mimeographed pages and contains many items of local interest. Notes on observations, and other data, sent in by members of the Club, are also printed in the bulletin.

The *Introductory* reads in part as follows: "No attempt at a regular publication (in the sense of its being printed) is being made, but to present to the members in these mimeographed pages a résumé of the field activities of individual members and of the meetings held during the interim. The thought is to bring the individual members into a closer touch with each other and to stimulate the spirit of research and systematic study along the lines of ornithology and mammalogy. It was for this purpose that the Pacific Northwest Bird and Mammal Club was organized, and its success thus far has shown a spirit of coöperation and interest on the part of its members which insures the Club as a permanent organization. The plan is to publish this bulletin every four months. . . ."

Regular monthly meetings have been held in the club room at the Washington State University when the Club has been addressed on subjects of interest.

The officers of the Club are: F. S. Hall, Curator, State Museum, University of Washington, Seattle, President; J. Hooper Bowles, Tacoma, Vice-president; Stanton Warburton, Jr., Secretary and Treasurer; Editor, F. S. Hall.

THE PHILADELPHIA COMMERCIAL MUSEUM

Transparencies. The Museum is adding greatly to the appearance of its exhibits from Central and South America by hanging inside the cases, large, colored transparencies. Most of these are 20 x 24 inches in size and are colored with oil colors. They are supported in very inconspicuous frames made of channelled brass with reinforced corners, and are hung with a small brass chain. Others of the same size are set in wooden frames on the tops of the cases which are in front of windows.

Half-length Figures. A lesson has been taken from store-window advertisers and applied to museum exhibition. In exhibiting a gourd shell cup and a little basket strainer, used in drinking yerba maté in Brazil, it was important to show how these utensils are used. The articles were not worth the space nor expense of a life-size plaster figure. They needed only a half-length picture showing a head and hands.

Such a picture in life size was painted on heavy paper board by the artist. This was cut out and mounted behind a picture frame on the front of a five inch box lined with dark green velvet. The cup was placed in the hand, and the strainer to the lips of the painted figure, and the whole hung in an exhibition case. The effect was very satisfactory, and the idea may well be applied to the installation of small objects where one desires to show their use.

FOREIGN

Hobart, Tasmanian Museum. The remains of the marsupial rhinoceros, *Nototherium mitchelli*, recently described before the Royal Society of Tasmania, have been presented to this Museum. In this Museum is the largest collection of skeletal remains of Tasmanian aborigines; and a descriptive catalogue has just been prepared by Messrs. W. L. Crowther and C. Lord.

A Municipal Oceanographic Institute has been established at Havre in connection with the Museum d'Histoire Naturelle. Dr. A. Loir is director. Its main object is to assist the fishing industry of the port by research, practical training, and public lectures.

PAN-PACIFIC SCIENTIFIC CONFERENCE

The first conference for the consideration of research in the Pacific met in Honolulu, August 2–20, 1920. Sixty delegates were in attendance, representing Hawaii, The Philippines, Canada, Japan, England, Australia, New Zealand and the United States. Daily sessions were held, and the mornings were given to the principal sciences concerned in Pacific research. It was proposed that the members of the conference, acting as a general committee, should formulate a research program for the Pacific in order to coördinate the scientific activities of all the nations concerned. To facilitate this program a number of sectional committees were formed.

Resolutions were adopted urging the prosecution of geological surveys of critical insular areas in the Pacific Ocean. Emphasis was placed upon the importance of coöperation among the different geological workers in the Pacific region; and the establishment of a central scientific bureau for the dissemination of volcanic and seismologic studies was advocated.

The sectional committee in anthropology undertook the formulation of plans to develop and coördinate anthropological research in the islands of the Pacific. Polynesia was particularly emphasized because of a formal request from the trustees of the Bernice P.

Bishop Museum in Honolulu for recommendations for the organization of their own investigations in Polynesia, funds for which have been provided.

EXPEDITION TO PANAMA

Mr. R. N. Davis, Curator of the Everhart Museum, Scranton, Penn., is in charge of an expedition to Panama which promises to prove of special interest and educational value to the people of Scranton. "The Colonel L. A. Watres Expedition," so named in honor of the man who made it possible, sailed from New York January 21st, and will collect specimens of the rare animal, plant and insect life in the Panama region, to be placed later on exhibition at the Everhart Museum.

Accompanying Mr. Davis will be Dr. B. H. Warren, formerly director of the Everhart Museum, as ornithologist; and Mr. M. J. Kelly, assistant to Mr. Davis, as taxidermist. The coöperation of the Forestry Department of Pennsylvania has also been assured.

One of the purposes of Colonel Watres in backing the expedition is to give the boys and girls of Scranton an education in things of out-of-doors. He wants it to appeal to the Boy Scouts and Girl Scouts, and at his request the Scout Council has appointed a Boy Scout, who is expecially proficient, to go with the party. He is Ford Pethick, 19 years of age, an assistant Scout Master, and instructor at the Scout camp last summer.

THE UNIVERSITY OF COLORADO MUSEUM

The great collection of Pennsylvania marine fossils, aggregating thousands of specimens from twenty stations in the heart of the Rocky Mountains, near McCoy, Colorado, has mostly been worked up at Harvard University by Mr. Norman E. Hinds, one of the collectors, and is now installed in the cabinets of the University of Colorado Museum, except a suite retained at Harvard. This is one of the finest collections of Pennsylvania fossils yet obtained in the Rockies. A report thereon is being prepared for publication by Mr. Hinds.

The Museum conducted an investigation of the Mollusca of a high mountain area during the summer of 1920. About seventy glacial lakes, ranging in altitude from 8,000 to 12,000 feet above sea level, were examined, and in all but two or three of them *Sphaeriidae* were found, mostly *Pisidium*. A few aquatic univalves were found up to above 10,000 feet. Very few land snails were found above 9,500 feet, probably not because of the altitude but due to other environmental conditions. No Naiades were obtained. The collection reveals interesting problems concerning the methods of dispersal of aquatic mollusks since the retreat of the glaciers, a few of which are still active in that region.

The department of Biology of the University and the Museum conducted joint investigations of the flora of the sand dunes of North Park and Eastern Colorado during the summer, adding much valuable material and important data to the herbarium.

NEWS FROM ART MUSEUMS

CLEVELAND MUSEUM OF ART

Recent Gifts. To his long list of important gifts to the Museum, Mr. J. H. Wade has added two important paintings, a pastel by Mary Cassett, and a very fine oil by Sir Joshua Reynolds. He has also added to the collection of Japanese prints formerly presented by himself and Mrs. Wade, eleven important prints, also a large number of examples of Oriental art, including pottery, porcelain, metal work, etc. It was Mr. and Mrs. Wade who gave the land for the Museum building, and also gave collections in many fields, including European and American paintings, laces, textiles, Japanese prints, early American silver, European and Oriental decorative arts, etc. To all these Mr. Wade has recently added a trust fund, the income from which will approximate $30,000 to be available for purchases.

Another frequent donor, Mr. Ralph King, has recently added to his gifts no less than 182 etchings and lithographs comprising examples by such eminent artists as Lepere, Legros, Appian, Braquemond, Buhot, Daubigny and Lalanne. Mr. and Mrs. Ralph King have previously given liberally in the fields of Oriental art, sculpture, painting and etching.

EDUCATIONAL WORK AT THE WORCESTER ART MUSEUM

The Worcester Art Museum is building up a loyal following in the school children who come there to hear stories, draw, model and paint, and learn about color and design. There is a competitive element in this voluntary work in the six scholarships to the Worcester Art Museum School which are awarded each year to students of high school age. Any child of nine or more is welcomed, and the figures show that in the past more than half the children of Worcester have been reached, while present indications show that the proportion will be greater this year.

This year the stories started in October with the early races native to this country. Then there were stories from our Colonial history and now they are branching out to other lands, such as Japan. The stories are arranged in monthly groups, so that the child who attends constantly, and there are many of these, will have an orderly memory of the beginnings of art and history.

There were five conferences in November to which all teachers were invited, taking up the use which the Museum collections could be in the teaching of Ancient, Medieval and American History, Literature, and Languages. These conferences were found to be very helpful and encouraged the teachers to bring their classes and show them the objects personally.

The educational staff feels that the most worth while course that is given is a series of ten lectures on Color and Design illustrated by objects in the Museum to each of five groups of high school pupils. The course is included as regular required school work, although held at the Museum.

That the work of this department is appreciated is shown by the fact that in the new building which should be finished in another month, allowance has been made for twice as much room for the children as is now given them.

SEMI-CENTENNIAL OF THE MUSEUM OF FINE ARTS, BOSTON

The past year is notable in marking a half century in the lives of our two most prominent Museums, the Boston Museum of Fine Arts and the Metropolitan Museum of Art. To commemorate this event, Mr. Benjamin Ives Gilman, the Secretary of the Boston Museum of Fine Arts, has written a pamphlet giving the history and aims of that Museum. He speaks of the study and development of Museum architecture when they had outgrown the Copley Square building, and of the art treasures and the romance of their wanderings. The Museum has been remarkable for the number and devotion of its friends; since in all its history the Museum has never been helped by State or City funds, except in freedom from taxes. But this distinction has its disadvantages and they are now facing the need of a two million dollar fund for maintenance, and also the need of enlarging their building. Lately a deficit of about forty thousand dollars has had to be made up annually from principal. Such problems are being faced by a great many of our American Museums.

EXHIBITION OF AMERICAN INDUSTRIAL ART

The Fifth Exhibition of Industrial Art at the Metropolitan Museum of Art which closed at the end of January, showed an increase of interest both among the contributors and the public. Perhaps the opportunity for free advertising has appealed to more and more manufacturers, but also we feel sure that the possibilities in the study of museum collections are becoming increasingly apparent through familiarity, especially when the manufacturers are able to get away from the idea of making exact copies.

In the first exhibition the emphasis was on jewelry, pottery, lampshades and furniture; in the present show the variety is so great that it would take a long list to enumerate the objects, and no one group can be said to predominate. The labels have been of great interest as they gave credit both to the designer and the manufacturer and stated the source from which the design was taken. For the most part the inspiration has been well used and cleverly adapted to modern uses, but occasionally we wonder how the spark could have gone so far astray. It was noticeable among the textiles such as batiks and hand woven materials that the colors were harmonious, whereas in the cretons and rugs which are manufactured by machinery, the colors were apt to be harsh and unpleasing, showing the handicap of bad dyes in their production.

The interest of trade school classes and manufacturers, as well as of the buying public shown in the exhibition, bids fair to make permanent in the future the supply and demand of household furnishings of good design and execution—a goal toward which the educational and industrial departments of the Museum are working.

DECORATED WOODEN CEILINGS IN SPAIN

Through the help of the Hispanic Society of America, two of its corresponding members, Arthur Byne and Mildred Stapley, have made an invaluable collection of photographs and measured drawings which they have published in a portfolio of fifty-six plates with descriptive text called Decorated Wooden Ceilings in Spain (G. P. Putnam and Sons). The subject has been very expertly handled and adds greatly to our architectural literature. The authors have spent much time previously in Spain, and published a

similarly valuable book on Spanish iron work.

MUSEUM STAFF HONORS

Mr. John W. Beatty, Director of Fine Arts of the Carnegie Institute of Pittsburgh, has been honored by the President of the French Republic who bestowed on him the Cross of Knight of the Legion of Honor, in recognition of his work for the encouragement of art.

Mr. FitzRoy Carrington of the Boston Museum has been appointed Honorary Curator of Prints of the George A. Lucas Collection at the Maryland Institute, Baltimore; and also Honorary Curator of Prints in the Rhode Island School of Design at Providence.

ST. PAUL INSTITUTE ACTIVE AGAIN

We are glad to hear from the St. Paul Institute that the restrictions on its activities found necessary during the war have been removed and a reconstruction program has now been worked out. One phase of this program will be an exhibition of the work of North Western artists, to be held in the early spring, possibly in March.

THE NEW DIRECTOR OF THE DENVER ACADEMY

The Denver Academy of Applied Arts has secured the services of Robert E. Garrison to act as director beginning this month. He will give three criticisms a day in the various departments. such as sculpture, life drawing, illustration and applied design. Robert Reid, the painter, has been engaged to give at least one criticism a week at the Academy while he is in Denver completing certain commissions.

RHODE ISLAND SCHOOL OF DESIGN

The New Jewelry Building. Begun in 1901, when a class was formed for a few who desired instruction in crafts work in copper and silver, the Department of Jewelry and Silversmithing at the Rhode Island School of Design has grown so rapidly that it now occupies practically the whole of a new building erected for the purpose.

With the exception of two studios on the top floor, the entire building of four floors is occupied by the Department; and it may well be claimed to be one of the most complete schools of its kind in the world. There is a library and exhibition room, and a small lecture room for lectures and demonstrations of an educational nature. Through the efforts and contributions of The New England Manufacturing Jewelers' and Silversmiths' Association the equipment has been made complete and up-to-date in every way and the school is now in a position to give instruction in all the important branches of the industry such as designing, modeling, jewelry making, silversmithing, engraving, chasing, enameling, stone-setting, tool making and hub and die cutting, coloring or electroplating, and stone cutting or lapidary work. The broad principle stated in the constitution of the school will express the aims of this department. "The instruction of artisans in drawing, painting, modeling, and designing, that they may successfully apply the principles of art to the requirements of trade and manufacturers."

Early American Portrait Exhibition. In December the School of Design held a special exhibition of early American Portraits, Furniture and Applied Arts in connection with the Pilgrim Tercentenary. From this exhibit has been selected seventeen portraits which have been routed for exhibition in some of the most prominent art museums in America. Following is a list of the portraits and their routing.

ARTIST	PORTRAIT OF
Blackburn, Joseph	Mrs. Samuel Cutts
Blackburn, Joseph	Mr. Samuel Cutts
Copley, John Singleton	Mrs. Daniel Rea
Sully, Thomas	Caroline Richings
—*Lent by* R. C. & N. M. Vose	
Bridges, Charles	Virginia Lady
—*Lent by* Copley Gallery	
Frothingham, James	Bishop Huntington
Peale, Rembrandt	Col. Bogart
Woolaston, John	Mr. William Allen
Woolaston, John	Mrs. William Allen
—*Lent by* Macbeth Gallery	
Inman, Henry	Henry Livingston
Inman Henry	John Wesley Jarvis
Jarvis, John Wesley	Artist's Wife
Stuart, Gilbert	Mary Durand
Theus, Jeremiah	Mr. Mathewson
Theus, Jeremiah	Mrs. Mathewson
Waldo, Samuel	Marie A. U. Van Zandt
Woolaston, John	An American Admiral
—*Lent by* Ehrich Galleries	

Providence, Nov. 15, Jan. 1, 1921; Worcester, Jan. 1, 1921, Feb. 15; Detroit, Feb. 15, April 1; Minneapolis, April 1, May 15; Buffalo, May 15, Aug. 15; Toledo, Aug. 15, Oct. 1; Milwaukee, Oct. 1, Nov. 15; St. Louis, Nov. 15, Jan. 1, 1922.

ZORN MUSEUM

ANDERS ZORN, the great Swedish artist, who died last August, left his possessions to his country. His house at Mora, on Lake Siljan, in Dalecarlia, is to be used as a Zorn Museum.

GIFTS

TO AMERICAN MUSEUMS OF ART. The British Museums Journal for January, 1921, in announcing two important recent gifts to American museums of art, makes the following comment: "These are not isolated examples of the high appreciation of public art museums in the United States. May we hope that these large funds will be spent in the encouragement of native art, rather than in depleting Europe of its remaining treasures."

NEWS FROM HISTORICAL MUSEUMS

ALASKA

THE ALASKA HISTORICAL LIBRARY AND MUSEUM at Juneau, were created by an act of Congress in June, 1900. Since then there has been a steady accumulation of ethnological and historical specimens pertaining to Alaska. During the same period books and manuscripts have been collected for the Territorial library descriptive of the early geographic and scientific explorations, together with maps and charts of the same. Government publications pertaining to the different branches of the engineering, geological geodetic and scientific surveys in Alaska have a prominent place on their shelves. There are now over 8000 volumes in the library.

In connection with the museum, the Alaska Historical Association has been incorporated, its object being "to explore, to gather together, to acquire and preserve for the Territory of Alaska, all historical, geographic, scientific, literary and economic data connected with the Territory of Alaska from its earliest history, together with that of other countries connected with the early Alaskan exploration and settlement. At present the membership consists of two Fellows, seventy-two active members and sixty associates in the Society.

Rev. A. P. Kashevaroff, the Curator, writes:

"From the very beginning the Alaska museum has been gathering ethnological and historical specimens of Alaska but owing to lack of suitable quarters these specimens have been stored in boxes at the executive offices. Governor Thomas Riggs has purchased a portion of the famous Newman collection of Esquimo antiquities and has loaned the remaining part to us for exhibition. About four months ago we were able to install all of our collections and the Dr. D. S. Neuman collection in limited quarters in the Arctic Brotherhood building at Juneau. Since the ninth of September, the day of our formal opening, there has been more than 600 visitors."

GEORGIA

The reorganization of the Georgia Historical Society in this its eighty-second year, its union with the Georgia Historical Association and its resignation as Trustee of Telfair Academy of Arts and Sciences is evidence of the progressive policy that is being pursued in institutional life in the city of Savannah. Owing to its early inception this Society has received from its own members at first hand, souvenirs of the colonial history of the state. Among these are articles of interest relative to the landing of Governor Oglethorpe and his followers. The compass used by Oglethorpe in laying out the streets of Savannah is a justly prized possession. The Society also possesses the original plan of Savannah as laid out in 1733 and dedicated "To the Honorable Trustees for Establishing the Colony of Georgia in America." Among Revolutionary relics which the Society received soon after its founding is a drum used in the battles of Eutaw, Saratoga and Cowpens. This relic excited great enthusiasm when by permission of the Society it was used at Charleston, S. C., in 1876 in celebrating the one hundredth anniversary of the Battle of Fort Moultrie. A painting, by an unknown artist, representing the presentation by ladies of Philadelphia of a banner to General William Moultrie at the entrance to the fort named for him, has recently been given to the Chicago Historical Society. This painting which is executed in an early manner had at one time been in the collection of the late C. G. Gunther. Further information upon this episode is desired by the Chicago Historical Society.

The late Commodore Josiah Tattnall, famous as a naval officer of the United States as well as of the Confederate States, and equally famous as the author of the adage "Blood is thicker than water," is recalled by a walking stick recently presented to the Society. This cane is made of live oak from the Immortal Old Ironsides—The Constitution. A group of relics, relative to the Floyds has been presented to the Society by the Ex-Secretary and members of his family.

The Museum, Portrait Gallery and Library of 81,000 volumes and pamphlets are housed in Hodgson Hall, the handsome home of the Society erected in 1876.

ILLINOIS

THE CHICAGO BOYS' CLUB MUSEUM. In the year of 1912 a small collection of a dozen or so curios was brought to the Chicago Boys' Club by the Director, Mr. O. B. Ransopher, and put on exhibition in the Library in a case made by the boys themselves.

The exhibit attracted more attention among the boys than had ever been thought of. Not many days had gone by when boy after boy began to come to the Director and say, "I have such and such a relic from the Civil War at home, could I put it in the case?" Of

course permission was given and relics and curios of all description began to come in until now instead of having one small case in one corner of the library, two whole rooms on the second floor are required to hold the fine collection.

This collection consists of Lincoln, McKinley, and Roosevelt relics, relics from the Civil, Spanish-American and World Wars, Indian curios and rare engravings and a splendid collection of autographed photographs of leading statesmen of today. It has been interesting to note the degree of pride with which boys show their friends through the Museum, pointing out their donations and especially the card that bears their name. This interest has led to the formation of a Historical Society and the members spend much time familarizing themselves with points of historical interest in and about Chicago.

The Museum has proven to be a valuable asset to work among boys. First, it teaches them to observe, secondly, it inculcates love of country, thirdly, valuable relics are brought to light which might not otherwise be found.

When the Thirteenth Annual Conference of the Boys' Club National Federation of America was held in Chicago in May, 1919, one of the complimentary banquets was given at the Chicago Boys' Club. This gave those interested in work for boys from all over the country an opportunity to see the far reaching values of a museum in boys' work. Since that time collections of various kind have been started in scores of organizations throughout the United States.

Mr. Ransopher writes:

"On the evening after our bunch were down at the Chicago Historical Society I gave the boys a chance to tell what they saw that impressed them most.

For one whole hour one after the other arose and in very remarkable way told of what he saw and all about it. Just the result of that one meeting is more than ample pay for all the hard work I ever put in on the historical end of things."

TENNESSEE

Among the souvenirs of royalty scattered over the United States from Florida to California is one located midway between the two oceans which is mentioned by Mr. John DeWitt in a foot note to the "Journal of Governor Sevier, 1790–1835," recently published by the Tennessee Historical Society, of which he is president. The souvenir in question is nothing less than a cloak sent by Louis Philippe in 1830 to the Roman Catholic Church at Bardstown, Kentucky.

The *raison d'etre* of this gift involves one of the most picturesque episodes in the relations of the infant republics of America and France, namely, the tour of the United States in 1796 and 1797 by the "Three Sons of Orleans," Louis Philippe, Count de Montpensier and Count de Beaujolais, the French Directory having restored to the young men their property and freedom on condition that they reside in the United States. Taking up their abode at once in Philadelphia they heard President Washington's farewell address and witnessed the inauguration of John Adams. Before starting on the itinerary planned for them by Washington they spent four days with him at Mount Vernon and then proceeding on horse back along the Shenandoah Valley plunged into the wilderness and by April 28, 1797, had reached Knoxville.

The entries in the Journal of Governor Sevier for the next two days are as follow:—

"Saturday 29 very warm. Several

Frenchmen arrived sons of the late Duke of Orleans.

"Sunday 30 set out for Cumberland being visited by the 3 sons of Orleans."

Further information of this joining of royalty must be gained from their own journals which recount how they crossed the Cumberland Mountains, swam rivers, waded through swamps, at times subsisting on smoked bear's grease, Indian corn and coffee, sleeping three in a bed and arrived at Nashville where they rested two days, bought a house and were entertained at Captain Jesse Maxwell's house. They left for Louisville on May 13th, and learning that it would be nigh impossible to get good liquors on the road, they strapped to the neck of the Prince of the Bourbons a tin canteen filled with the best of whiskey.

The journal of the Prince ends at Bardstown perhaps fifteen miles south of Louisville; but he must have been impressed with that village, for it was not until thirty-three years later when he became Citizen King of France that he made the gift of the cloak.

Governor Sevier's Journal as edited by Mr. DeWitt has a thrill in almost every line, and one soon forgives the laconic hero of King's Mountain, who had commanded in thirty-four battles with Indians and had been Governor of the Independent State of Franklin, 1784–1788, for reducing the visit of royalty to a line, for this doughty empire builder had to hasten on to new tasks in making the history of the region he had carved out of the wilderness and fulfilling the prophecy uttered in 1719 by Savier's friend, James Robertson, at the close of the Wautaga Convention in North Carolina, "We are the advance guard of civilization and our way is across the continent."

Notwithstanding the weight of care that must have rested upon his broad shoulders, his journal abounds with the human note and he interlards his notes on Indian fights and treaties with mention of hunting, dining and suppering at neighboring estates, and of large dinner parties at Mount Pleasant. He mentions various sports and tells of himself and son, John, beating two antagonists at four games of ball.

In 1794 he records a game of billiards with a Mr. Duncan, and on a certain Tuesday "Won at whist." "A handsome and elegant ball" was a not infrequent occurrence. On the twenty-second of February, 1800, the entry runs: "Sat., 22, early in the morning 16 rounds of cannon fired—at 12 the army and Citizens in Great numbers moved in procession in condolence of the death of Genl. Washington."

NEW YORK

The Lost Connecticut Village, the winter camp of the Connecticut troops in the Hudson Highlands, during the last years of the Revolutionary War, is believed to have been discovered at last by members of the Field Exploration Committee of the New York Historical Society in their explorations of last summer. Buttons of the Cold Stream Guards and of the Royal Provincial and Continental troops, as well as G. R. bronze badges are among the evidences recovered from the excavations. Soup bones from the camp kitchens are interesting evidence of the preservation of bone under proper conditions.

The Capture of Major Andre, painted by Percy Moran is a recent gift to the Society from one of its members. In the portrait room of the Society's building is the drawing room mantle from the Beekman House where Andre received his directions preliminary to his meeting with General Benedict Arnold, September 21, 1780, and where Captain Nathan Hale had been condemned as a spy just four years before to a day.

A LIVING OUTDOOR MUSEUM

Melvin R. Gilmore
Curator, State Historical Society of North Dakota

Frontispiece

The subject matter of this paper is somewhat in the nature of the telling of a dream. The writer has dreamed the dream continuously through all the years since he was a small boy, and though not yet completely realised, he has projected the dream objectively upon the administrative policy of one of the states of the Union, the state of North Dakota.

In our manner of living, in our dress, food, amusements, studies and recreations, and in planning both public and private parks and gardens we do not so much inquire what is fitting and becoming, wholesome and comfortable, what is harmonious and suitable according to climate and circumstances, as we inquire what others do, what is customary, what is the fashion.

So in planning and planting our gardens and grounds most people do not think of planting according to soil and climate of the given region, but according to the plans and plantings to which they have been accustomed; wherefore it occurs that a park or garden in Boston, we may say, differs little from a park or garden in New York, Pittsburgh, Cincinnati, Des Moines, or Omaha. But if those who plant gardens and parks would take a hint from the natural growths of the region we should have parks and gardens more interesting, more enduring, and more beautiful, because they would be more in harmony with the physical conditions of soil and climate. Thus we should have not only the interest and instructiveness of diversity in different places, but gardens and parks would possess an air of content and restfulness, of dignity and stability as communities of residents, and not the dejected, homesick, lonely and apologetic air of captive aliens in unfriendly surroundings. If parks and gardens were planted with the native flora of the region, then a traveler would see new items of interest continually as he passes from the Atlantic seaboard, inland across the Appalachian region, the great Mississippi valley, and then the prairies. If natives were used for planting, the growth not only would be more successful and healthy but would be actively stimulative in calling up in the imagination pictures of the original appearance of the given region before the changes were wrought by the processes of agricultural operations, of roadbuilding, and the devastation accompanying other industrial operations.

The writer has always had a passion for the conservation of the native life, and for the preservation of native characteristics of landscape. It seems a dreadful thing to deface and denature the landscape of our country, and to cause the native faunal and floral population to be *spurlos versenkt* into the abyss of obliteration. No doubt a certain amount of devastation of native life is unavoidable. But needless destruction by all means should be avoided. And in any case reservations can be made, and should be made, wherein the original conditions of life should be maintained so far as possible.

Such reservations would serve as living museums of natural history. They would serve as herbariums and arbor-

etums, and could be made to serve as museums of the aboriginal human culture of the region also, for each species could be placarded to indicate its aboriginal use and significance to the people of the local tribes, and also the placards could indicate references in the library for further information upon the subject.

From the enormous agglomeration of both fauna and flora of the old world which we have brought, either by design or undesignedly, to America, most of our people now have no clear idea of what forms are native and what are foreign. It is amazing to find that probably a majority of people think that even horses have always been here, and many seem to think that cattle, sheep and hogs are native. And because dandelions, mullein, burdock, sweet clover, and many other weeds are now so common in the fields, many people think of them as being native.

Our people ought to become really acquainted with our own country. Its proper distinctive native features ought to be known and appreciated by its own inhabitants. We ought no longer to be strangers and mere sojourners in the land which we claim as our country. Unless the singer has intimate acquaintance with the physical features of the land what meaning can there be when he sings: "My country! 'tis of thee"? And unless he knows and appreciates the country's physical features, what sentiment can he have to sing "I love thy rocks and rills, thy woods and templed hills"? If he does not know the hills and their native faunal and floral population, and their mystic folk stories among the native people who inhabited the land before the coming of the European race how can the hills be sacred as temples to him? And how can he love the rocks if they are painted over with advertisements of pills and toothpaste, and how can he love the rills if they have become the dumping place of rubbish?

The native tribes of America were intimately acquainted with the native features and points of interest, and with the forms of plant and animal life pertaining to their several domains. And they loved and reverenced the land and the various forms of life which inhabited it. If our own people can really become acquainted with America, and by acquaintance shall come to love the land, or so much of America as may be comprised in the state of their residence, then they shall have attained the first and most important element towards Americanization.

How can people really appreciate and love and reverence the soul of America if they are unacquainted with and unappreciative of the beauty and worth of the physical body of America, of any of the multitude of forms of plant and animal life pertinent to America, and of their relations to human life?

The body and the soul, the physical and the spiritual are always bound together; if we be indifferent to one we cannot know the other.

If our people be indifferent and callous toward the marring and spoiling and the destruction of the natural features of our land they will be indifferent towards its cultural and governmental institutions. But when our people shall become unified and ardent in attachment to the natural features of the land, and earnest in endeavour to preserve them, then they will be united in mind and heart to uphold the institutions of our land.

And how shall the people come to know and appreciate the native life and native beauty of our country? To that end all of us who know and enjoy the beauty and delight of the physical aspects of our country should use every

available agency to acquaint others with these beauties and delights.

The agency for this purpose which I shall discuss in this paper is that of parks and public gardens, and especially of the present parking plan proposed for the grounds of the state capitol at Bismarck, North Dakota.

The capitol grounds comprise a tract of 160 acres of varied topography, of hills, small valleys and slopes lying north of the city and overlooking it. Beyond the city toward the south is an extensive vista of the course of the Missouri River for many miles, and of its flood plain and wooded shores and islands, and still beyond that the high hills on the south side of the river, deeply incised by wooded ravines. The Capitol Hill affords a grand panorama in all directions.

Now plans have been made for developing this tract as a park surrounding a group of state buildings; this group to comprise eventually a new capitol building, a building for the State Historical Society, and a building for the Supreme Court and its library. The arrangement of the buildings of the proposed group will be seen from the chart of the grounds. (*Frontispiece*)

The building for the museum and library of the State Historical Society is to be called the Liberty Memorial Building, and is to be set within a tract of ground ten acres in extent which is to be called Liberty Memorial Park. The building and its park are designed as a memorial to the soldiers, sailors and marines of North Dakota who served the nation in the German War. The entire capitol grounds, including Liberty Memorial Park, are to be developed according to a unified plan, the keynote of which is expressed in the words of the legislative act which provides for the creation of the Memorial Park in these words: "The park to be planted and laid out in such manner as to afford an appropriate outdoor museum and grounds to be planted with trees, shrubs, vines, grasses, flowers and other plants native to the state." Thus it is designed that the Memorial Park, and in conformity with it the entire Capitol Grounds, shall be made a living museum of the native flora of North Dakota, an herbarium and arboretum of the state.

Besides the plant life it is hoped also that in time numerous species of native birds and mammals shall be represented by residents in the grounds. Many species of birds and small mammals do now reside within the grounds, and it is hoped that in future others may be added.

But besides this use as a living museum of the natural history of the state there are other purposes to be served, other museum uses of the living representatives of the native flora and fauna will be employed. Besides placards giving the common and scientific names of the species, with facts of habitat and range, there will be given also items of native Indian lore connected with each species. Placards will briefly indicate and give reference to fuller data to be found in the library. The work of gathering such material is being carried on continually as far as opportunity offers, but there is already published a volume of such material. This is found under the title of "Uses of Plants by Indians of the Missouri River Region," and is contained in the Thirty-third Annual Report of the Bureau of American Ethnology, Washington, D. C., 1919.

Besides making these grounds a living museum of the native flora and fauna of the state, we expect also to include plots of ground bearing growing crops of the products of the aboriginal agriculture of the region. These

crops will be grown from seed of the stock obtained directly from the local tribes, and which they have been cultivating continuously in this region for centuries. The crops which they have been cultivating here since pre-Columbian times are corn, beans, squashes and pumpkins, tobacco, and sunflowers. All except the sunflower were derived originally from Mexico, where, ages ago, the tribes of that region first brought them under cultivation from the wild state. From the Mayas and Aztecs these cultivated crops were carried from tribe to tribe northward over all of North America from the western plains to the Atlantic, and from the Gulf of Mexico to the Great Lakes and the St. Lawrence.

The species of tobacco which was cultivated, and still is cultivated by the tribes of the upper Missouri, is *Nicotiana quadrivalvis*. They had numerous varieties of beans, and also of squashes. They cultivated corn of three types, flour corn, flint corn, and sweet corn. Of flour corn they had numerous varieties; they also had several varieties of flint corn; and of sweet corn they had at least one variety, for they are still growing that one.

Sunflowers are native upon the western plains, and were probably brought under cultivation long ago in the region of the Platte River and the Kansas River, and thence were distributed from tribe to tribe eastward to the Atlantic.

Our parking plan makes provision for a tract to be devoted to growing these crops each year to demonstrate the aboriginal agriculture of the region. The plan also contemplates the erection of an earthlodge, which is the type of architecture of the Missouri River region. It is possible that a family of Mandans or of Arikaras may be found to occupy the house, at least for a part of the year, and to tend the Indian field crops on the grounds. If so it will add greatly to the historical and ethnological interest of our outdoor museum. Employment might be given the man of the family in some capacity about the capitol buildings and grounds.

It may be well to give here a description of this type of house, which was the ordinary dwelling of all tribes of the region of the Missouri River, including the Osage, Missouri, Kansas, Iowa, Oto, Omaha, Ponka, Pawnee, Mandan, Arikara and Hidatsa. In order to its construction a circle of the desired diameter was stripped of the surface soil. Four tall, strong posts were set in the center about ten or twelve feet apart in a quadrangle. Outside of the center posts a circle of shorter posts was set. Beams were laid upon the center posts and also upon the posts set in a circle. Rafters were then laid from the upper to the lower beams. Willows were laid upon the rafters, and all secured by ropes of thong or of basswood fiber. Over the willows a thatch of dry prairie grass was laid. Over all a covering of earth was laid to a depth of one and a half to two feet. This made a dome-shaped structure, the walls and roof being a continuous slope from the base to the summit. The support of the wall was made by leaning timbers up against the beams making the circle of the roof.

A large opening was left at the top for a skylight and for ventilation. The fireplace was in the center of the earth floor; the sleeping compartments were ranged around the wall. The curtains in front of the sleeping compartments, and mats for the floor, were woven out of bulrushes.

The doorway was at the east, and was entered through a vestibule from six to fourteen feet long. At the west side, in line with the entrance and the central fireplace, was an altar, above which hung sacred objects, the sacred

bundle of some mystery, if the head of the house happened to be the priest of any certain ritual.

The diameter of the house was ordinarily from thirty to sixty feet, according to the needs of the family whose domicile it was. Larger families, or families of more importance requiring larger dwellings than those of less importance. The height was from fifteen to twenty feet at the center.

The earth-lodge probably originated with tribes of the Caddoan stock, that is, Pawnee and Arikara, and was adopted by the tribes of Siouan stock upon their entrance into the Missouri River region where they came into contact with the tribes of Caddoan stock.

The Pawnee had very elaborate ceremonies and traditions connected with the earth-lodge. The early star cult of the Pawnee is recognised in the signification attached to the four central posts. Each stood for a star—the Morning and Evening stars, symbols of the male and female cosmic forces, and the North and South stars.

In the rituals of the Pawnee the earth-lodge is made typical of man's abode on the earth; the floor is the plain, the wall the horizon, the dome the arching sky, the central opening the zenith, dwelling-place of Tirawa, the invisible power which gives life to all creatures. In the poetic thought of the Pawnee the earth was regarded as Mother, and was so called because from Earth's bounty mankind is fed. To their imagination the form of the earth-lodge suggests the poetic idea of the breasts of Mother Earth, for here man is nourished and nurtured, he is fed and sheltered and blessed with the tendernesses of life. Here he knows love and warmth and gentleness.

In the account of The Hako, in the Twenty-second Annual Report of the Bureau of American Ethnology, part 2, there is a metrical rendering of a hymn to the Sun which contains allusions to the structure of the house. The hymn follows:

A Pawnee Hymn to the Sun

Now behold; hither comes the ray of our father Sun; it cometh over all the land, passeth in the lodge, us to touch, and give us strength.

Now behold, where alights the ray of our father Sun; it touches lightly on the rim, the place above the fire, whence the smoke ascends on high.

Now behold; softly the ray of our father Sun; o'er the rim it creeps to us, climbs down within the lodge; climbing down it comes to us.

Now behold; nearer comes the ray of our father Sun; it reaches now the floor and moves within the open space, walking there, the lodge about.

Now behold where has passed the ray of our father Sun; around the lodge the ray has passed and left its blessing there, touching us, each one of us.

Now behold; softly climbs the ray of our father Sun; it upward climbs, and o'er the rim it passes from the place whence the smoke ascends on high.

Now behold on the hills the ray of our father Sun; it lingers there as loath to go, while all the plain is dark. Now has gone the ray from us.

Now behold; lost to us the ray of our father Sun; beyond our sight the ray has gone, returning to the place whence it came to bring us strength.

Let us now take a walk through this outdoor museum. We will enter from Sixth Street, crossing Capitol Boulevard we turn to the right at the foot of the Mall. The Boulevard and the Mall are bordered with American or white elms (*Ulmus americana*). We follow the walk diagonally northeastward through the grounds past the Pavilion. This is

the lowest part of the grounds, hence we shall find here those species of trees and shrubs which love moisture, such as the cottonwood (*Populus sargentii*) and the boxelder (*Acer negundo*). In passing we note the interest and usefulness which these two species of trees had for the native tribes. A quality of sacredness attached to the cottonwood; it was used for the sacred pole of the Omaha and for the Sun Dance Pole of the Dakota and other tribes which had that ritual. Its leaves were used by little girls in making toy moccasins and toy tipis and other toys and forms of play.

The boxelder was the only native source of sugar in all the upper Missouri River region and in all the northwest. Charcoal from boxelder wood was used for ritualistic tattooing among the Omaha. Also a mushroom of good edible quality grows upon dead and decaying parts of the trunk of the boxelder.

Among the various species of water-loving trees which will be found in this part of the ground we shall see a clump of diamond willows (*Salix cordata*). This is the favorite camp-fire wood of Indians, travellers, trappers and cowboys. It is found to give the quickest, hottest and cleanest fire of any native wood. It is also much used for making walking-sticks on account of the curious diamond-shaped scars left on the stem by the death of twigs.

As we go farther up the slope we come to ash trees (*Fraxinus viridis*). These were useful as being the best bow-wood accessible to the tribes of the upper Missouri. It was also the wood from which pipe-stems were made. There is an interesting item connected with the making of a sacred pipe, one to be used in special rituals. A proper stem of ash wood was obtained and cut and fashioned to the right form, then a hollow was made for a little distance in the pith at the lower end of the stem. A certain species of insect, or rather the larva of the species, which infests ash trees, was sought by the man who was making the sacred pipe. When he found it he placed it within the hollow he had made at the base of the stem; then he loosely plugged the opening merely to prevent the larva from falling out. After this he kindled a sacred fire according to the proper ritual. After the sacred fire was burning he took up the stem of ash wood and held it over the fire at an angle so that the upper end was pointing to the sun. In this attitude he held the stem, meanwhile chanting and reciting the proper prayers and turning the stem in his hands and gently warming it over the fire. It is said that the larva begins to bore its way upward through the pith of the ash wood. Just as it bores its way out at the upper end the man receives it in his hand and goes and replaces it in the tree where he originally found it. The stem is now a sacred pipe; it is this process which has made it sacred.

As we ascend the slope further we pass oak trees (*Quercus macrocarpa*). The ethnological interest connected with these trees is that the acorns were used for food by the tribes.

As we reach the summit of the hill we come to the native conifers. These we find are the bull pine (*Pinus scopulorum*), the red cedar (*Juniperus virginiana*), the scrub cedar (*Juniperus communis*) and the ground cedar (*Juniperus horizontalis*). This last grows in mats perfectly prostrate upon the ground and rooted at all points from the under side of the stem. The ethnological interest connected with all these species of conifers is that their leaves and twigs were used for perfume and also burned as incense in sacred rituals.

At the summit of the hill our path

brings us to the water reservoir, from which point a very fine panorama of the surrounding country is had. Back of this point is a tract of open prairie to conserve the native prairie flora. One of the important and interesting prairie plants is tipsin (*Psoralea esculenta*). The root of this plant was a very important item of the food supply of all the prairie tribes. In the writings of the early voyageurs it is mentioned by the designation of "pomme blanche" or "pomme de prairie" by which the French trappers and traders called it. The roots were dug in June or early in July, depending upon the latitude and consequent stage of maturity of the plant. They were peeled, and either cooked for present consumption, or dried for future use. The women gathered them by the use of their digging-sticks. A pretty fancy attached to the industry of their harvesting. From the branching habit of the plant the women would say to their children, whom they had assisting them by looking for the plants upon the prairie, "See they point to each other. Now here is one, notice the directions in which its arms point and you will find others." So the children would look for the plants, and of course, if they followed in any direction pointed by a branch of the plant, and kept close watch, they would find another.

Upon the high prairies of all the northwest the earliest-blooming flower of springtime is the Pasque Flower (*Pulsatilla patens*). It often appears before the snow is all gone. Among the people of the Dakota nation (alias Sioux), there is a very pretty conceit connected with the Pasque Flower. Indians generally are keenly observant of all things in nature, and reverent toward them. They feel reverence for all living creatures, whether plant or animal. They have songs and stories about most of the forms of plant and animal life with which they are acquainted, the specific song being the expression of the life or soul of the species to which it pertains.

The Song of the Pasque Flower translated out of the Dakota language into English runs something like this:

"I wish to encourage the children of other flower nations
Which are now appearing over all the land;
So while they waken from sleep and rise from the bosom
Of Mother Earth, I stand here old and gray-headed."

The saying: "I wish to encourage the children of other flower nations" refers to the very early prevernal blossoming of this flower while other species (nations) are just peeping through the ground. The entire plant is hairy, and when mature the head is bushy and white, having resemblance to a full and heavy growth of very white hair on the head of an old man. This explains the allusion in "I stand here old and gray-headed."

When in springtime an old man of the Dakota nation first finds one of these flowers it reminds him of his childhood, when he wandered over the hills at play as free from sorrow and care as the birds and flowers. He sits down near the flower, upon the lap of Mother Earth, takes out his pipe and fills it with tobacco. Then he reverently holds the pipe towards the earth, then towards the sky, then towards the north, the east, the south, and the west. After this act of silent invocation and thanksgiving, he smokes. Tobacco was sacred and used ceremonially as an incense. The pipe was therefore a sort of censer, and was accordingly treated with respect and reverence. In smoking Indians did not seize the pipestem in the teeth. Such an act would be

sacrilegious. The mouthpiece of the pipestem was gently presented to the lips and the breath drawn through. By this inspiration the smoker united the mystery of tobacco, the mystery of fire, and the mystery of the breath of life.

While the old man sat by the flower and smoked he meditated upon all the changing scenes of his lifetime, his joys and sorrows, his youthful hopes, his accomplishments, his disappointments, and upon the guidance of the Unseen Powers accorded to him thus far upon the journey of life, and he is encouraged to believe that he will be guided to the end of life's journey "beyond the fourth hill" of life; as he has been guided over the hill of childhood, the hill of youth, and the hill of manhood's prime, that he shall also be guided safely over the last hill, the hill of old age.

After finishing his pipe he empties the ashes reverently upon the ground near the Pasque Flower which he has been contemplating. Then he rises and plucks the flower prayerfully and carries it carefully home to show to his grandchildren, singing, as he goes, The Song of the Pasque Flower, which he learned as a child and which he now teaches to his grandchildren, commending to them its courage and endurance and faithfulness.

There are many species of beautiful flowers upon the prairies, in various situations from moist meadows to the dry buttes. In situations of these various conditions there are in North Dakota five or six different species of violet. In moist meadows there is the beautiful Flame Lily. One of the early botanical explorers a hundred years ago describes the valley of a small tributary of the Knife River, from the abundance of flame lilies, as appearing like a scarlet ribbon winding between the hills, from one of which he viewed it.

On high, dry hills is found the grand-flowered Yucca. This is beautiful in itself and interesting for several points of usefulness in aboriginal domestic economy. One use was that of the root for washing, in the manner of soap, especially in shampooing the hair.

In sandy soil on the prairie is found the Spiderwort (*Tradescantia occidentalis*). This is a charmingly beautiful and delicate flower, deep blue in color, with a tender-bodied plant of graceful lines. There is no more appealingly beautiful flower on the western prairies than this one when it is sparkling with dewdrops in the first beams of the rising sun. There is about it a suggestion of purity, freshness and daintiness.

When a young man of the Dakota nation is in love, and walking alone on the prairie finds this flower blooming, he stops and sings to it a song in which he personifies it with the qualities of his sweetheart's character as they are called to his mind by the characteristics figuratively displayed by the flower before him. In his mind the beauties of the flower and the charms of the girl are mutually transmuted and flow together into one image.

The words of his song, translated from the Dakota language into English are something like this:

"Smiling gladsome flower,
So cheerful and modest,
Thou art so dear and sweet,
I'd die for love of thee."

Many other beautiful wild flowers of the prairie and woodland have place in this planting scheme, but we must pass them without even taking time now to name them.

On the north slope of the hills in cool, fairly moist situations we should have little groves of aspen and of birches in their clean, graceful beauty. In the

open, on the north slopes, should be found the dainty, nodding blue harebells. On even the dryest situations, and most exposed to the blazing sun, the perennial wild flax flourishes, a graceful plant prolific in blossoms blue as the summer sky.

Among prairie flowers we should not forget the prairie rose (*Rosa pratincola*) which is the State flower of North Dakota, and is so hardy and prolific as well as beautiful and fragrant.

Among native shrubs of great decorative usefulness there is the kinnikinnick (*Cornus stolonifera*), often erroneously called "red willow." This shrub is of graceful form and beautiful foliage, and bears abundant clusters of white flowers which are followed by clusters of white berries. It has the habit of changing the color of the bark to a deep rich red in autumn. This red color persists throughout the winter and the vernal season until the full estival foliage has come. Its bright color is very effective in winter, whether in time of white landscape or dull days of bare ground and somber gray shrubs and trees. In either case *Cornus* gives the stimulus of brightness and color.

It has another feature of interest in the economic value it had for the aboriginal tribesmen; the inner bark being used for smoking in the same way as tobacco was used, or it was also mixed with tobacco, being desired for its aromatic flavor and odor.

The pembina (*Viburnum opulus*) is a shrub which has especial interest in North Dakota because its name, Pembina, has been applied to a river, a mountain, a county, and a town in the northeastern part of the state. This is the shrub sometimes called "highbush cranberry," although it is nothing like a cranberry. The well-known snowball is merely a double, sterile-flowered form of this shrub. The name pembina is a corruption of pronunciation by the white man's tongue of the Chippewa name of this berry, which is *nepin minan*, *nepin* meaning summer and *minan* meaning berry. The Chippewa called it the "summer berry." There were so many of these berries along that certain river that the Chippewa called it Nepin-minan Sipi, "Summer-berry River," hence the white man's name, Pembina River. This shrub is desirable for its beauty of foliage and flowers, and for its scarlet fruits which are attractive in autumn.

All the wild fruits were eagerly sought and used by the people of the tribes, and so are desirable for our outdoor museum for that reason as well as for their beauty of foliage or flower or fruit. There are the wild strawberries, wild red raspberries, saskatoons or June-berries, wild plums, wild cherries of three different species, wild red currants and wild black currants, wild gooseberries, buffalo berries, etc., and also hazelnuts.

We may now resume our walk, following the pathway among the trees and shrubs on the summit of the hill passing down by the capitol and take our way back by the Memorial Building. In front of this building we see Crunelle's bronze statue of Sakakawea, who was the heroine of the Lewis and Clark expedition, and whose home was in the Hidatsa village on the Missouri River about fifty miles above the place where Bismarck now stands.

We pass around the building and find to the south of it and also at the east, flower beds laid out and planted with the various species of North Dakota's wild flowers of woodland and prairie, in succession from spring to autumn blooming. Walking on to the east end of the Memorial Park we come to a log cabin which was occupied by Theodore Roosevelt on one of his

ranches in the Bad Lands when he was a cattle man in North Dakota. In this structure we have the type of the first white settler's habitations. Turning to the south we see the earth-lodge, which has already been described. In this we have the type of habitation of the really first settlers, the real pioneers of the plains. In the vicinity of the earth-lodge we see an effigy of a turtle made by laying boulders in outline form of a turtle. This is an archaeological monument found upon the prairie and brought here to the grounds and laid down in the same relative position as first laid by the Indians.

Near by the earth-lodge we find growing crops of the agricultural products cultivated from ancient time by the tribes in this region. As we look at these crops we must be impressed with the thought of the great value and service these same crops have been to the entire world since they have been added to the world's resources. We must be impressed also with the great patience and perseverance and the enormous amount of labor which it has cost untold generations of obscure people of many different tribes to bring to us and to our time these great benefits. Through what unknown vicissitudes they have come, by what hazards of grasshoppers, drouth, frost and flood and other chances and changes along the long, long way from the place of their origin in the tropics to the fields on the upper Missouri River. How many hopes and disappointments have been experienced, how many hands have been blistered in plying the bone hoe, how many weary backs have ached, how many fervent prayers have been said, how many prayers of thanksgiving have been chanted, and songs of praise have been sung for the harvest when it matured.

As we think upon these things, looking at the representatives of these crops growing here in this outdoor museum, we think of an ancient Pawnee hymn, which may be found in The Hako, A Pawnee Ritual, given in the Twenty-second Annual Report of the Bureau of American Ethnology, Part 2.

The translation there given is in these words:

A PAWNEE HYMN
TO MOTHER CORN

I

Mother with the life-giving power now comes,
Stepping out of far distant days she comes,
Days wherein to our fathers gave she food;
As to them, so now unto us she gives,
Thus she will to our children faithful be.
Mother with the life-giving power now comes!

II

Mother with the life-giving power is here,
Stepping out of far distant days she comes.
Now she forward moves, leading as we walk
Toward the future, where blessings she will give,
Gifts for which we have prayed granting to us.
Mother with the life-giving power is here!

THE SELECTION OF PICTUES FOR MUNICIPAL ART GALLERIES

Elijah Howarth, F.R.A.S., F.Z.S.,

Curator of Museums and Art Gallery—Sheffield, England.

To secure a collection of pictures for a municipality is comparatively easy and simple, nor is it necessarily costly.

Just accept all the gifts offered to you.

To form a Municipal Gallery of Art that shall be comprehensive in its scope and definite in its aim, requires a wide range of knowledge and depth of discernment rarely given to a single mortal or even a committee. The most that any curator or committee of a Municipal Art Gallery can hope to achieve is a realization of the true function of art in relation to a community. To give operative effect to that function involves so many factors outside the range of their influence, that the creation of a collection worthy of art, and of the community, becomes a task, or duty, of supreme difficulty. Even to define the scope of the collection is a matter that calls for grave deliberation, while the working of it out demands artistic feeling, a knowledge of its manifestations, and a deep study of the works, methods and purposes of art in all ages, especially in relation to the life, habits, and spiritual yearnings and influences acting on the people, that could scarcely be found in an individual whose special training had been in other directions, or whose natural gifts were not strongly inclined towards an acute appreciation of the varied methods of expressing the perceptive and penetrating mind and soul of the true artist, whatever the subject in which they were embodied.

Local stimulus is the most powerful aid towards the formation of an Art Gallery of real worth, and that comes with most force from local art genius. Where the town or city has possessed an artist of outstanding personality, and of undoubted genius, civic pride and patriotism are aroused to do justice to the gifts of its own citizen, or, where a definite School of Artists exists in any municipality, its influence permeates the whole community, keeping alive the feeling and desire for works of art.

That has been strikingly manifested in Birmingham, the home of Burne Jones, who gave the tone to that Gallery, which naturally extended to a comprehensive representation of the Pre-Raphaelites, and those who followed them in sincerity of purpose and perfection of execution. This Art Gallery was fortunate in securing Whitworth Wallis (now Sir Whitworth) as its Director, a man of wide art knowledge highly trained through ancestral art genius.

With a wider, somewhat more mixed character, the Society of Artists in Manchester had undoubtedly an important influence on the growth of the collections there, which cover the field of purely British art in a thoroughly representative manner.

I think it will be generally conceded that Glasgow has advanced beyond any other provincial town in the acquisition of works of art through periods and countries that illustrate recognized masters old and new to an extent that gives it a fair claim to rank as a gallery of art in the highest sense. The "Glasgow

School" is a term familiar to all who have given any attention to the study of art collections, and there are other influences, perhaps related in some measure to that school, which have tended to enrich the collections in an exceptional degree. Its gifted Superintendent, James Paton, for more than forty years, first in Sauchiehall Street, afterwards at Kelvingrove, is well-known to his colleagues here who have been able to gauge his profound knowledge, cultured judgment, natural art feeling, and those literary gifts that enabled him to develop and encourage the love of art among people of all classes, and assisted so materially in drawing the right accretions to the Gallery he so worthily served.

Liverpool is another city that from a distant past had a gifted Society of Artists, the high qualities shown in its productions having its natural effect on the taste and aspirations of the cultured citizens, which has been reflected on the valuable gifts that have been made to its art gallery. In one respect it may have been unfortunate that an annual exhibition of works of art for sale has been continued throughout the existence of the Art Gallery. Such exhibitions serve the very proper and desirable purpose of bringing before the citizens the phase of contemporary art always up to date, if the people have free access to them. But if the purchase of pictures by the Gallery authorities is restricted to funds that can be raised by these exhibitions their educative and elevating influences may be greatly restricted, while the development of the permanent collection may in some degree be weakened in spite of many excellent additions that are thereby acquired.

Without further examples I hope I have said sufficient to show that a strong local society of artists with a strain of genius in it is invaluable in promoting the public and private appreciation of art. Its trained knowledge and attainments can be of inestimable service to the committees and public officials of art galleries in the selection of works of art whether by purchase or gift; while its own art achievements stimulate public taste and patronage. It is desirable that there should be a reasoned idea in the minds of the authorities as to the scope and aim of the Art Gallery, for a mere promiscuous collection of pictures may not only be of little art value, but worse still, it may have an effect that is neither elevating nor inspiring, however enjoyable it may be to some people. An Art Gallery should show people what they ought to like and bring home to them why they should like it, and not pander to them in providing what they like, too often to their degeneration.

Without actually looking with suspicion on those who bring gifts, great or small, the temptation which they convey in cases of poverty should be resisted with firmness, judgment, and discernment. Unhappily in many towns the means of building up a permanent art collection except by gifts are altogether wanting, and the desire to cover bare walls may overcome discretion. One gem is worth much paste. Where the knowledge to give a right opinion is lacking try to find it. Never accept a picture because you like it without getting a true analysis of the reason why. Some forms of gifts are especially tantalizing, and two actual recent experiences may be mentioned. A deceased artist's widow offered the whole of the pictures in her possession at his death to the Art Gallery. Now whatever a man may be to his valet, he is ever the only man on earth to his wife, and when it was pointed out that two or three of his pictures would be desirable as perma-

nent acquisitions these were refused unless the whole collection was accepted, and exhibited in a separate room. The Art Gallery thereby lost some fifty pictures, perhaps to its own benefit.

The other case was rather more exasperating. A gentleman of some position who was an amateur artist of ability acquired a considerable number of pictures of the advanced modern school, which he was willing to give to some suitable institution. I think there were about one hundred pictures, which if distributed among twenty institutions would have extended the knowledge of modern art to the recesses of provincial towns, but for some reason, which certainly was not vanity, the collection wherever placed must remain intact, which it does,—in the possession of its owner. Even Art Galleries may be subject to temptation, and should cultivate a lofty spirit to keep themselves in the virtuous paths that lead to true public service.

Where municipal authorities are so enlightened as to provide financially the wherewithal to meet their reasonable art requirements, some scheme, as definite as is possible, should be laid down on which to build an art collection.

And I think it will be obvious that local artists of merit should receive fair though not exclusive representation, and the art that illustrates local history, as well as life and customs should be discreetly garnered. From that the natural expansion would be the art and life of our own country keeping pace with contemporary artists while judicially gathering works of the great masters of earlier days. Few towns can hope with success to wander further into the region of Old Masters of Foreign Schools, or to illustrate in any special degree foreign contemporary art. Each town knows best its own limitations and the due recognition of these is a measure of its wisdom. Its selective choice is also bounded in great measure by its financial capacity.

Fashion in art, or perhaps more accurately expressed, the spirit of the age, is everchanging with new directions to its sympathies and emotions. Civilization increases in complexity, this being reflected in the spiritual life of the people, which finds its fullest expression in art. A study of the Old Masters reveals intense fervour of religious emotion. In the schools of later days we find domestic life and outdoor nature called for art expression. In the comparatively short time that what we may call the British School of painting has existed, we have witnessed revolutionary changes, especially in these later days.

Prettiness has given place to *Power*, with a certain loss of sentiment and decline of inspiration. The artist aims at the fact or intellectual emotion rather than a definition, the object being to express that fact with vigour, which is sometimes brought forcibly home in the colour language of the costermonger, or of the now nearly defunct London busman, while in the higher ranks it comes with the convincing persuasiveness of the gifted orator. Nature may thereby be grossly exaggerated and even insulted on the canvas, or on the other hand most gloriously illuminated. At any rate modern art and its methods form an interesting study with wonderful possibilities of useful fascinating revelations. These are still the vibrations of sympathetic emotions, lofty impulses, the speech of the throbbing heart and mind as they have been in all ages, and like all things good they require effort to discern and appropriate them.

There is perhaps too great a tendency to take a narrow view of art. There is

no such thing as local art, nor can there be bad art. The attempt to express a feeling, a sentiment, an emotion, an ideal, an event, a scene, or a character, may be realised or it may not. In one case it is art, in the other it is not, or, like the clerical egg, it may be good in parts. Craftmanship is the handmaiden of art, essential to its expression, but not to its inception or perception, so that there may be many dumb artists as there are silent poets. The soul must be illuminated with a creative ideal to give true art.

Perhaps in these days craftmanship is greater even than creation, and we are disposed to treat art with too restricted a spirit. In painting, colour alone will give a realization of beauty that will delight the senses and stir emotions with a glow that gives true aesthetic joy. The same is true of form, both in sculpture and painting. Atmosphere, most subtle and elusive of all, is the very essence of painting, impalpable to the brush, yet the most appealing to sense and feeling. Portraiture requires penetrative powers that go to the very depth of psychological interpretation that will show through the ages, not what the subject was like, but what he or she was. And in the somewhat despised genre or subject picture, whether domestic, historical, tragic, dramatic, or humorous, there is a range for artistic expression that calls for all the capabilities of art in its greatest exponents. And so with landscapes. To the unobservant a field is Nature's green carpet, a mountain a mass of rock. To the artist they are Nature's display of, not repetitive, tones through unlimited harmonic scales vibrated by a pulsating atmosphere of mixed colours, from which each illuminated surface surrounds itself with its own particular spectrum shade, making hill and dale, plain and pasture, moor and meadow, ever varying pictures to gladden and inspire the soul of the painter. It is the deeper vision of the artist that gives us a work of art.

And few are there of the public who are incapable of finding pleasure and delight in pictures or entering into the deeper joys of art. In these days of rigid analysis and universal criticism the public is bewildered by the clouds of peculiar words by means of which the would-be critics have enshrouded in mystery the simple qualities of art, this mystification arising from what has become fashionable under the name of the historical method, while the later school, under various appellations of Impressionists, Cubists, Futurists, pin their faith on colour and technique. Fashions are transient both as regards opinion and money value. A painting by Sir Joshua Reynolds could be bought for twenty guineas in the eighties; the same picture now fetches thousands of guineas. Yet its quality was the same in 1880 and in 1919.

We should try to aim at the realization of art. Its universatility, its humaneness, with a message to all, and one that each and everybody can take as their own. Art is going to play a larger part in the world than ever before, and both those who produce works of art and those whose capacity for appreciating them have been lying dormant, will enter more and more into its beauties and benefits.

There is no question of the desire of the people being sincere as to their right to have the opportunity of enjoying all the advantages that art can give.

Greater than ever is the necessity for all municipalities to provide an Art Gallery adequately representative by careful selection to place before the public the best achievements of our artists. It should contain an art collection distinct from a picture collection.

To attain this there are two essential necessities. (1) Reasonable grants for the purchase of works of art; and (2) the highest attainable knowledge to ensure that all acquisitions, whether by gift or purchase, are worthy of that designation.

The grants must necessarily depend upon the means available in any particular place. Nor are large sums always necessary. They should be used to buy works of art, and not simply to honour distinguished names. Assistance given in this direction by local authorities is likely to promote generosity on the part of citizens, especially if they have good reason to know that their contributions will be wisely used.

It is no reflection on the committee or administrative officer if they have not sufficient knowledge to ensure confidence in their capability to choose the best works. A committee is not primarily appointed on the ground of possessing those qualifications, and the officer has in most cases been selected for his fitness for manifold duties, often entirely outside the domain of art. Further, individual judgment is scarcely sufficient in the boundless realm of art, nor is it always desirable to have purely expert opinion from a professional artist.

In our national galleries are to be found the men, who from the study of paintings through all periods and of every country, both directly and historically, possess the best qualifications to advise and direct provincial authorities in the formation of our art collections, especially when there is some doubt that cannot be removed by local artists and collectors. And as the provinces are as great a part of the nation as is the metropolis, the nation as a whole is entitled to the assistance of national officials which, speaking from my own experience, has always been readily, courteously and effectively given. Two national officials and a professional artist as an advisory committee on works of art for provincial towns should ensure for them all Treasures of Art worthy of the name by those qualities which satisfy our hearts and minds through the delights of the eye. Such an advisory committee should be asked to pass judgment on all prospective gifts and purchases.

As we all know, art feeling is common to the human race, primitive and civilised. Let us therefore try to increase, cultivate, strengthen and purify it.

A MUSEUM FOR CHILDREN

Charles J. Douglas, M. D.
President of the Children's Museum of Boston

In the summer of 1914 a few of us gathered in a lawyer's office and signed the necessary legal papers for the incorporation of the Children's Museum of Boston. It was just at the moment when the Kaiser was arranging his onslaught upon civilization. As he had neglected to notify us, we went ahead with our plans, joyously and unsuspectingly. Could we have foreseen the terrible years of war that were to follow, our hearts would have failed us and the enterprise would have been abandoned. But fortunately we did not foresee and fortunately the museum was established. And I am happy to report that

in spite of war, pestilence and famine we have made a record of progress and success that is most extraordinary.

The city of Boston gives us for a nominal rent a building beautifully situated on the banks of Jamaica Pond. Here the children come from all parts of the city displaying an enthusiasm for nature studies that is most gratifying. Even during the year of the influenza epidemic, the average at the parent museum was a thousand visitors a week.

Recently, however, we have been able practically to double this splendid work for child welfare through the opening of a branch museum in the south end of Boston. This has been made possible by the generosity of the Barnard Memorial which has given us the use of its building on Warrenton Street, together with sufficient funds to pay the running expenses of the branch. It is surrounded by a neighborhood peopled largely by foreigners and their immediate descendants, and some might describe our work there by the much abused term, Americanization. However, human nature is about the same everywhere and our work is equally appreciated by all classes. Here at the Barnard Branch has been duplicated the brilliant success of the parent museum. Although it has been running but a short time the attendance during the past winter,—the worst winter Boston ever saw,—has averaged about one hundred a day. The Boston schools are coöperating with us most heartily, and would gladly send us more classes than they do if we could accommodate them. Such schools as we can serve are making a course of museum lectures a part of their curriculum. It is inspiring to observe the eager interest of the children in following the lectures and quizzes. They will often be seen sitting on the edge of their seats and leaning forward in their anxiety to see and hear and ask questions. It is not drudgery for them. They are experiencing the new-found joy of learning by observation and interpreting natural phenomena.

The modern idea of a museum is not, of course, a mere receptacle for exhibits which attracts on the one hand a few specialists, and on the other a few idlers who wander about aimlessly in an effort to kill time. Some people still have a vague notion that this is all a museum is. They picture it as a collection of exhibits covered with dust and cobwebs,—typical of the static and the paralyzed,—and presided over by unsympathetic people who have withdrawn from companionship with humankind, dull, uninteresting, and juiceless. Absurdly erroneous as are these ideas, so far as most museums are concerned, yet I presume occasionally a museum may be found that illustrates some of these undesirable qualities. But the Children's Museum of Boston is a phenomenal institution and is accomplishing phenominal results because it is the antithesis of all this. It is a live wire and is doing something every minute.

A museum is either an educational institution or it is nothing. I presume no museum is so much of a whited sepulchre as to produce no educational reaction whatever. But if I were to grade museums as to their value and usefulness I should consider as secondary, for the most part, the size of their buildings or the worth of their exhibits, and should rate as of first importance their educational output. The crucial question is,—How much intellectual curiosity are they arousing and satisfying,—how much information is being absorbed by their communities as a result of their work? The primary purpose of a museum is to teach and to

teach in one of the most efficient ways, —objectively. Museums have the facilities and the material for this form of instruction that are not found elsewhere. In no other place can visual education be carried on so effectively. In attaining these objects what more hopeful field can be found than the plastic mind of childhood? If anyone asks the question,—How can we make our museum more useful, do more toward enlightening and interesting our people along the lines for which it was established? I should say, here is your answer: "Childhood." I would suggest that in many places the children could be organized for systematic visits to the museum and furnished with teachers who understand child psychology. In short, a children's museum might be established as a side line (at least) to the other work. You will thus not only arouse the interest and coöperation of the parents, but you will be educating and inspiring the generation that soon will take our places. Reach down into the heart of the child and you have reached the heart of the world. To mould the mental habits of childhood is to mould the race.

But whether or not we invite in the children, it still remains true that our museum work is essentially educational. To merely look at an object without knowing what it is and without understanding it, is a waste of time. At least three things are necessary for a museum,—a building, an exhibit, and a docent; but the greatest of these is the docent. Observation is important, but vastly more important is understanding. When I first saw the Nelson monument in London, I got a view of it from a restaurant. I asked the table girl the name of the park opposite and she told me it was Trafalgar Square. I then asked her who was represented by the figure on the monument, and she said, "Oh, that is Trafalgar." She saw that monument daily, but it conveyed to her mind no idea of English history or of national pride. I have seen exhibits in museums that meant as little to me as the Nelson monument meant to that girl. I simply did not understand and there was no one there to tell me. An art museum is to me a place of delight and unalloyed joy, if I am accompanied by an artist who will lead me up to the paintings and statuary most worth while and will point out their beauties and peculiarities. At first some paintings may look to my untutored eyes like an impressionist's impression of delirium tremens, but the artist's real meaning is there and it is worth looking for. A museum without a docent is like a school without a teacher. How much knowledge of anatomy does an ordinary sightseer get from a visit to an anatomical museum? He will see bones and muscles and other organs, but he will carry away very little important information. Worse than all, he will probably conclude that it is a dull and uninteresting study. And when a subject is so presented as to produce that impression, it is a tragedy indeed. But give him a good teacher, and the whole subject becomes alive with interest, and he discovers that he has hit upon one of the most fascinating and useful of all the branches of human inquiry.

And how eagerly welcomed by everybody is a docent in a museum! He comes like a burst of sunlight from heaven to illuminate all he touches. The dumb rocks speak; the painted canvas radiates new meaning; the dry bones live. Try this experiment. Take a few people into a museum and begin explaining an exhibit. Immediately others in the room will begin edging up near enough to hear what you have to say. You can easily get a following if there is anyone to follow. You have brought the one

thing needful to make the exhibit profitable and interesting. You have brought light into a darkened room. Whereas they were blind, now they see.

On this principle has been organized and developed to great success the Children's Museum of Boston. This is the key to the problem so far as we are concerned. We have not great buildings; we have not extensive exhibits of priceless value; we have not great wealth. But we render a docent service that is the very best we know how to give. I am so proud of it that I am afraid to begin talking about it lest I weary you with much speaking. If I were to describe our museum in a sentence, I should say that it is a teaching organization which uses museum exhibits and apparatus as tools. It is not on account of these exhibits, mainly, that nearly two thousand children a week are now coming to us with enthusiasm and delight. No. They can see birds and rocks and plants outside. They are drawn to us because here a meaning is put into these things, and natural phenomena made understandable. Here they get a first glimpse of some of the laws of nature. Today it may be the development of the transient flower, and perhaps tomorrow it will be the swing of the eternal stars. All is grist for the eager mind of childhood. Nor can it be said that they come because their teachers bring them. It would be more accurate to say that they bring the teachers. On one of the stormiest days of last winter a teacher in one of the schools said she had not the courage to suggest a postponement of the visit to the museum which was scheduled for her class that day. It would almost cause an insurrection, and be looked upon by the children as the severest punishment. On Washington's birthday, when all public schools were closed, a lecture was given at the Barnard Branch, and one hundred and sixty-three were present. The total attendance for the day at the Barnard Branch and the parent museum was five hundred. It will thus be seen that they are not dragged in against their will by school discipline.

A report issued by the British Museums Association asserted that museums are not fundamentally educational institutions, but their functions are to collect, preserve and study the works of nature and of man. I do not mean to underestimate the great importance of assembling and preserving material, and of scientific research connected therewith. But is not the purpose of it all to give useful knowledge to the world? Laboratories, apparatus and books are valuable to a school, but no amount of them collected in a building will make that building a college,—but Mark Hopkins on one end of a log and the student on the other might answer for a university. The important difference between a factory and an empty building is not so much in the contents as in the material output. The important difference between a museum and a cold storage warehouse is in the educational output.

I do not want to be hypercritical, but in many of the great museums, especially in Europe, it has appeared that more attention has been paid to guarding the exhibits than to making them useful to the public. I found plenty of solemn visaged gentry at every turn who eyed suspiciously the visitors, but helpful people who were there to explain and answer questions were scarce indeed. I have occasionally tried to extract information from these stolid guards, but with vacuous results. Apparently they were selected on the theory that the less knowledge they possessed the greater their usefulness.

In places a guide can be hired, but one is often disappointed even after bribing a man to divulge the facts which the museum was established to disseminate.

The two things I am trying to say are these:

1. Most museums could, and I believe should, have a children's department, conducted on lines somewhat similar to the plan of the Children's Museum of Boston.

2. Most museums, whether for adults or children, should devote a greater part of their resources and thought to docent service.

I am not endeavoring to make this paper encyclopedic on all the problems of museums. But I believe that here are two trails which, if intelligently followed, will lead to brilliant results. The purpose should be to make the museum so vitally a part of the community that it will rival the theatre and the public library in general interest, thus increasing to full capacity its intellectual productivity. I believe it is possible to so conduct a museum that the next generation will point to it with affection and reverence, and be able to say, "There is the institution where as a child I acquired a deep interest in the works of nature and of art,—there I learned to love the birds and the flowers,—there my outlook on the world was so broadened and my sympathies so quickened, that I have felt its beneficent influence through life."

We are not writing the achievements of the Children's Museum in the future tense, for we have concrete results to show. But we have ambitions and visions. There are in the schools of this country over twenty million children,—a mighty army mobilized for service and for life. In a few years the fate of our country will be in their hands. We have demonstrated that childhood is eager and hungry for what we have to offer. If children's museums will furnish this intellectual bread of life, what far-reaching results will be attained, not only for this generation but for those that are to follow! I wish I could make every community comprehend what great opportunities along these lines lie at their very doors,—opportunities for service to America and to her sons, and to her sons that are to be.

LITERATURE FOR MUSEUMS

THE WHALING EQUIPMENT OF THE MAKAH INDIANS, by T. T. Waterman. University of Washington, Publications in Political and Social Science, Vol. I, No. 1, June, 1920

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PUBLICATIONS OF THE SMITHSONIAN INSTITUTION ISSUED IN DECEMBER, 1920

FROM SMITHSONIAN REPORT FOR 1918

No. 2552: "The Tornadoes of the United States," by Robert DeC. Ward.

No. 2553: "Wind Power," by James Carlill.

No. 2554: "A Tribute. Samuel Pierpont Langley: Pioneer in Practical Aviation," by Henry Leffmann.

No. 2555: "Twentieth Century Physics," by R. A. Millikan.

No. 2557: "The Problem of Radioactive Lead," by Theodore W. Richards.

No. 2558: "Sphagnum Moss: War Substitute for Cotton in Absorbent Surgical Dressings," by George E. Nichols.

No. 2559: "History of Military Medicine and its Contributions to Science," by Col. W. P. Chamberlain.

No. 2561: "Reptile Reconstructions in the United States National Museum," by Charles W. Gilmore.

No. 2562: "A Pleistocene Cave Deposit of Western Maryland," by J. W. Gidley.

No. 2563: "Paleobotany: A Sketch of the Origin and Evolution of Floras," by E. W. Berry.

No. 2564: "The Direct Action of Environment and Evolution," by Prince Kropotkin.

No. 2566: "The Fundamental Factor of Insect Evolution," by S. S. Chetverikov.

No. 2569: "Marine Camoufleurs and Their Camouflage: the Present and Prospective Significance of Facts Regarding the Coloration of Tropical Fishes," by W. H. Longley.

Courtesy of Smithsonian Institution

Freer Gallery of Art

Smithsonian Institution, Washington, D. C.

Presented the Smithsonian Institution by Mr. Charles L. Freer to house his superb art collections for the American people. Erected 1916 to 1920. Exterior of Milford Granite. Inner court of tinted Knoxville marble.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

MARCH—1921

VOLUME III NUMBER 6

CONTENTS

THE FREER GALLERY OF ART . . . . . *Frontispiece*

NEWS FROM ART MUSEUMS 165

NEWS FROM SCIENCE MUSEUMS 168

NEWS FROM HISTORICAL MUSEUMS 173

THE FREER GALLERY OF ART 176

THE EXHIBITION SERIES OF BIRDS AND MAMMALS IN THE UNITED STATES NATIONAL MUSEUM . . . *R. W. Shufeldt* 178

THE STORY 185

A CITY MUSEUM—ITS HISTORY AND DEVELOPMENT *E. D. Putnam* 186

THE ART MUSEUM FOR THE COMMUNITY . . . *Eleanor A. Wade* 191

THE AMERICAN ASSOCIATION OF MUSEUMS—NEWS 192

LITERATURE FOR MUSEUMS 194

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CONTRIBUTIONS TO MUSEUM WORK

IT has been our pleasure to publish several articles contributed by members who by reason of distance or some other cause cannot attend our annual meetings and present papers. The fact that there are some members who cannot attend the annual meetings of the Association does not bar them from the privilege of giving to the members the benefit of their experience and observations through contributions to the official organ of the Association.

The columns of "Museum Work" are open to all, and members are especially invited to send to the editor articles dealing with any phase of museum activity with which they are conversant, and which they would like to present for the consideration of the Association members.

The last contribution received was the article by Mr. Elijah Howarth, Curator of Museums and Art Gallery, Sheffield, England, in the February number, entitled "The Selection of Pictures for Municipal Art Galleries."

NEWS FROM ART MUSEUMS

THE HEINZ COLLECTION

The late Mr. Henry J. Heinz during his lifetime and by his will gave to the Carnegie Museum much valuable material, consisting of antique watches, ivory carvings, carved jades and crystals, which have long been exhibited in the Carnegie Museum.

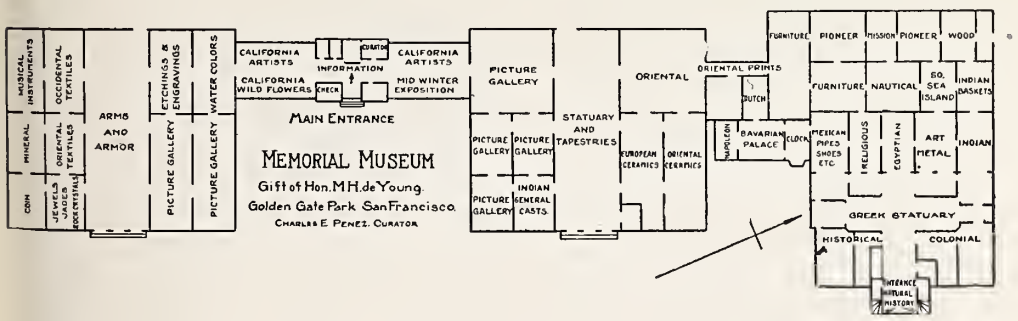
Recently Mr. Howard Heinz has added to these collections a selection of fine pieces which were in his father's residence. The size and the interest of the collection have thus been increased.

Some time ago the executors of Mr. Heinz sold at auction in New York a large quantity of material which he had acquired, consisting of ivory carvings, jades, and other objects illustrating oriental art. This sale, however, did not include any portion of "The Heinz Collection," which is still, as it long has been, at the Carnegie Museum, but constituted the specimens of oriental art which were either in his home or stored elsewhere.

His children desire to correct the impression which has become rather prevalent, that at the time of their father's death they disposed of all of his collections and scattered them by sale. This is not the case. "The Heinz Collection," installed in a room apart in the Carnegie Museum, will continue to be, as it has been, a delight to the American people.

SAN FRANCISCO'S MEMORIAL MUSEUM

In January San Francisco formally received from the Hon. M. H. de Young the third building of the group in Golden Gate Park known as the Memorial Museum. Mr. de Young has been prominently connected with this Museum since its beginning in 1893 when,



as the head of the California Midwinter Exposition, he worked for and collected a large part of the contents of the Fine Arts Building, and at the close of the Exposition plead for the preservation of this building, which became the first unit of the present Museum. The second building, opened two years ago, and the present new building, both gifts to the city by Mr. de Young, were built by Louis Mullgardt, architect of the Panama-Pacific Exposition, in Spanish Renaissance style, which he found more adaptable to museum needs than the Egyptian style of the first building.

The exhibition galleries shown on the floor plan are all on a single floor having only sky-lighting. This continuous long low building is dominated by a central tower and large ornamental doorway. The floor plan also shows the disposition of the collections—collections which are a monument to Mr. de Young's life spent in tireless collecting. Dr. Charles E. Penez, the Curator, with his efficient staff, arranged the exhibits in the new building in five months. Mr. de Young's interests cover a wide area, for the museum contains not only a large number of art objects, but also relics of historic interest and natural history specimens. This last department entirely fills the first building, and is headed by Robert Belmont. In spite of its quarters, the Museum staff have encountered that old difficulty of lack of floor and wall space, and already there is talk of a new wing.

PILGRIM TERCENTENARY CELEBRATION

To many people the Landing of the Pilgrims in 1620 has been a purely historical fact, rather grim and unbeautiful. This year's celebrations of their Tercentenary in our Art Museums must have changed that conception to something beautiful as well as historic. A great many museums found that loan exhibitions of Early American portraits, furniture and household objects created interest in the public. The Detroit Institute of Art is at present having such an exhibition. The basis is the collection of Colonial Portraits lent by a number of New York and Boston firms and circulated by the Association of Art Museum Directors, which was listed in the February MUSEUM WORK in connection with the Rhode Island School of Design Tercentenary exhibition. This collection has been supplemented by local loans of portraits and household objects. In November the Children's Department of the Detroit Museum had a very interesting Pilgrim exhibit which had been made by the children in their schools. It consisted of models showing an Indian village of eastern Massachusetts, the coming of the Mayflower, Plymouth in 1622, the first Thanksgiving and an early Colonial kitchen. Detroit children are most fortunate in having constructive art and history instruction of this sort.

The Newark Museum Association held its Pilgrim celebration during part of December and January, in coöperation with the New Jersey Historical Society and the Contemporary Club. The exhibition comprised household utensils, especially of the kitchen and the hearth, pewter vessels, lamps, candlesticks, writing materials, money, clothing, very interesting old New Jersey deeds and letters, cobbler's bench and shoe lasts, samplers, silver, homespun textiles, jewelry, wax portraits and many other things. An attempt was made to arrange each exhibition case around a central idea; for instance, methods of lighting from "pitch pine" to tinder boxes; the home manufacture of wool; changes in architectural styles from earliest times; the landing of the Mayflower and the history of Plymouth; occupations of the settlers, journeyman trades; and methods of travel. A result of the exhibition has been that schools, churches and clubs of Newark have been very active in celebrating the Tercentenary of the Pilgrims, and more requests have been made for the Colonial material in the Museum's lending collections for plays, pageants, exhibits and instruction, than they could fill.

The Worcester Art Museum supplemented its exhibition of Early American Portraits with lectures on Art in Col-

onial America and a story to the children about the Pilgrims in a series of the Makers of the Republic. The Wadsworth Atheneum in Hartford recognized the Anniversary by a reception at which Mrs. Berger and Mr. Gay spoke on Colonial home life, illustrated with slides. In this case the accompanying exhibition was arranged and shown by the Connecticut Historical Society.

The Brooklyn Museum and the Metropolitan Museum of Art both have shown Early American Silver. A portion of the Brooklyn silver came from the recent Samuel E. Haslett bequest. The Metropolitan exhibition included a loan from Mrs. Page of a full-rigged model in silver of the Mayflower presented in 1918 to Ambassador Walter Hines Page by the council of Plymouth in recognition of his services in the war, the Return of the Pilgrims in the shape of the American Army and Navy and in "remembrance of the ties which bind historic Plymouth in unity and friendship to the American nation." The Brooklyn Museum also held an exhibition of prints relating to the Pilgrims and the early history of Brooklyn.

In November the young people of the Cleveland Museum of Art gave a play representing John Alden and Priscilla, who, in response to a magic wish, returned to tell of the spirit of the Pilgrim Fathers and then children representing various nationalities told of their reasons for coming to this country. Mr. Norman T. A. Munder of Baltimore presented to every child in the audience a reprint of the Mayflower Compact, for which the type and arrangement of a Colonial Broadside were used.

MONTCLAIR ART MUSEUM

Mr. F. Ballard Williams, President of the Montclair Museum Board of Trustees, has given an encouraging annual report this year. There were 15,000 visitors recorded; ten special exhibitions given, and six lectures and concerts. The Museum has received twenty-two accessions, and the Library thirty. More important still, the year's business was closed with a small balance on hand. This is due to the generosity of a dozen members who have pledged to give $5,000 a year for five years to meet current expenses. Another fund about to be created by twenty-five members, each giving $200 a year for five years, will be used for the purchase of works of art, preferably by American artists.

THE HOWARD GARDINER CUSHING MEMORIAL

With the attractions and events in our large museums multiplied to the point of simulating a five ring circus, it is gratifying to hear of a small museum built to perpetuate the memory and art of one man. Newport, Rhode Island, has build such a museum for one of her artists. The inscription over the door reads: "This building was erected by the friends of Howard Gardiner Cushing who remember with affection the joy of his companionship and his power to make them see as he saw the beautiful things of life."

William Adams Delano, of Delano and Aldrich, New York, the architect of this charming little building, constructed it of stone and stucco 40 feet wide and 50 feet deep with a semicircular porch having six columns of black marble with gilded capitals bearing a small dome. The first gallery is small and contains the sixteen Cushing paintings of the permanent collection. Beyond is a larger gallery in which loan collections are shown. Volunteer committees of the Newport Art Association

have directed and installed these loan exhibitions, the first of which included American painters who have been connected with Newport, such as Smibert, Sully, Trumbull, LeFarge, Colman and Vinton. In the second exhibition the eighteenth century and Empire periods were illustrated by pictures, furniture and the minor arts.

COLLEGE ART ASSOCIATION MEETING IN WASHINGTON

Dr. David M. Robinson, President, has announced that the annual meeting of the College Art Association of America will be held at the Corcoran Art Gallery in Washington, D. C., from March 24th to 26th.

The College Art Association was established some years ago to bring together all teachers of art, whether theory, practice, appreciation or history, in a national organization for mutual discussion of problems and policies and to secure a greater respect for a subject at that time much neglected. Its success has been great as evidenced by its constantly growing membership, the character of its annual meetings and the great number of colleges which have since its inception established new, or strengthened existing departments.

Plans for the program for the forthcoming meeting, which are well under way, promise that it will be exceedingly interesting. Being held in Washington, the meeting will give an opportunity to view the art treasures housed there in government buildings, the Corcoran Gallery and the National Museum.

Active membership is open to all teachers of art in colleges, universities and museums. Associate membership is available for anyone interested in art and its proper presentation to the youth of America.

COLORADO ART

Mr. Reginald Poland, Director of the Denver Art Association, has been accumulating or attempting to find information concerning the art of Colorado, especially outside Denver. Material relative to the painters is available, but beyond this, architectural and sculptural data is a negligible quantity. Anyone with such information can be of inestimable assistance, not only to Mr. Poland but to the cause of art in general by corresponding with the Denver Art Association.

NEWS FROM SCIENCE MUSEUMS

ARCHAEOLOGICAL SPECIMENS FOR MUSEUMS

The Curator of the Museum at Phillips Academy has received authority from the Trustees to reduce the number of specimens possessed by the Department of Archaeology. There are large numbers of various objects in stone, bone and clay, found during the course of explorations in New England, the Middle West and the South. It is proposed to assemble collections ranging from 500 to as high as 4,000 specimens, all recorded as to locality, and to send these to museums, natural history societies, etc. There is no condition, but it is requested that certain of the specimens be exhibited. They will be found of value to students. These exhibits have cost a great deal to accumulate, and while no financial return is asked, it is felt that those who

receive the collections should pay the expenses of cataloguing, assembling, packing and shipping. The smaller collections will require several days to prepare and ship; the larger ones one or two weeks. The cost of clerical and other assistance will range from $35 or $40 to $100, depending on the size of the collection. Officials of museums will please write Warren K. Moorehead, Curator, Andover, Mass., for further particulars.

UNIVERSITY OF MINNESOTA

An important addition to the lecture resources of the Zoölogical Museum is the generous gift by Mr. James F. Bell of the three reels of moving pictures of big game animals, camp scenes, natural scenery, etc., taken in the wilds of northern Minnesota by Dr. Charles E. Johnson several years ago and heretofore the personal property of Mr. Bell and Dr. Johnson. The pictures are remarkable from several points of view, and are in constant demand for the entertainment of gatherings of sportsmen and nature lovers.

THE NATIONAL MUSEUM AND DR. JORDAN*

On the occasion of the seventieth birthday of David Starr Jordan, chancellor emeritus of Stanford University, which occurred on January 19th, the following letter was addressed to him by Dr. Charles D. Walcott, secretary of the Smithsonian Institution;

On the occasion of your seventieth birthday, permit me, on behalf of the Smithsonian Institution and the National Museum, to offer my congratulations as well as thanks for your faithful cooperation during half a century.

For fully fifty years you have labored for the high ideals expressed by the founder of this institution in the words "increase and diffusion of knowledge among men," and for nearly the same period your work has been in close association with the institution and its staff.

Your work has also been intimately connected with the National Museum since its organization as such, and your scientific papers are among the most valued contributions to the museum's publications from its very first volume to the latest. Your early associations were with Baird, Gill, Brown, Goode, and Tarleton Bean, and your name will go down in the museum's history linked with theirs. No wonder we have always regarded you as one of us, and we know that this sentiment is being reciprocated by you.

As a slight token of my appreciation of your services to science and to the museum, may I not ask you to accept the designation as honorary associate in zoology?

I trust that you may be spared for many more years to continue your work.

* From *Science* February 4, 1921.

AMERICAN MUSEUM OF NATURAL HISTORY

The Past Year's Work. President Henry Fairfield Osborn, at the annual meeting of the Board of Trustees of the American Museum of Natural History, held early in February, gave an encouraging report of conditions in the Museum. He regards the year 1920 as one of the greatest years in the history of the Museum inasmuch as the institution's educational value has for the first time been fully recognized by the present City Administration; and that gifts, collections and funds for expeditions to the Museum represent a total of $500,000. The year's work has been concluded without the necessity of asking the Trustees for their usual personal contributions to supplement the budget. This was due in part to the fact that the City authorities, recog-

nizing the importance of the institution as a vital and ever developing adjunct to the City's educational system, increased the annual maintenance allowance by $150,000 over the 1919 appropriation.

It was reported that 1,180,000 students had made use of the nature study collection loans; that 88,000 pupils had attended lectures at the Museum; 1,650 blind children had benefited by special lectures and had "seen" the material selected for their use; that 136,500 people had made use of collections loaned to public libraries; and that 116,500 slides had been distributed to public school teachers for illustrated talks on travel and natural history.

"Background Lectures" given by the Museum staff to the city's teachers in training, is a new line of contact with the schools. They are designed to give student teachers a greater fund of information and breadth of vision, and to familiarize them with the ways in which Museum material can be used to supplement class-room work.

The Museum's Department of Health has prepared a set of twenty exhibits constituting a unique and invaluable aid to the instruction of school children in dietary hygiene.

The field work of the year included several important expeditions, and in addition to the material secured by these expeditions, many new acquisitions of importance have been made during the year. The Hall of Geology has been re-opened to the public after extensive re-arrangement and improvement not yet completed, and the reinstallation of the North Pacific Indian Hall was reported to be almost finished.

Early in 1920, the Museum purchased, through the Archer M. Huntington Fund, the Pueblo ruin at Aztec, N. M., which it has been investigating for the last five years. It is planned in due time to present this property, uncovered and partially restored by the Museum, to the United States to become a national monument and to be administered as a national park.

Changes in the scientific staff included the following: Dr. Henry E. Crampton, former Curator in Invertebrate Zoölogy, was made Honorary Curator, and Dr. Willard G. Van Name was made Assistant Curator of Lower Invertebrates; Dr. F. E. Lutz, former Associate Curator of Invertebrates, was made Curator of Entomology; Dr. Robert Cushman Murphy, former Curator of the Department of Natural Science at the Brooklyn Museum, was made Associate Curator of Marine Birds; Dr. J. A. Allen, former Curator of Mammals, was made Honorary Curator of Mammals; Mr. Carl E. Akeley was made Associate in Mammalogy; Dr. J. Howard McGregor of Columbia University was made Research Associate in Human Anatomy; Mr. E. W. Gudger was made an associate in Ichthyology. A new department was formed to be known as the Department of Comparative Anatomy, of which Dr. William E. Gregory and Mr. S. H. Chubb, both previously of the Museum staff, were made Curator and Assistant in Osteology, respectively.

To fill vacancies on the Board of Trustees, Dr. Leonard C. Sanford, of New Haven, and Messrs. A. Perry Osborn, George F. Baker, Jr., and George D. Pratt, of New York City, were elected.

Mr. Adrian Iselin, after serving eight years as Secretary of the Museum, resigned, and Mr. Percy R. Pyne was elected his successor.

MILWAUKEE PUBLIC MUSEUM

Changes in Staff. On January 18, 1921, Dr. S. A. Barrett was appointed Director in place of Mr. Henry L.

Ward who resigned during the Fall of 1920.

Mr. Alanson B. Skinner, formerly of the Museum of the American Indian, Heye Foundation, in New York City, and previous to that for some years Assistant Curator of Anthropology in the American Museum of Natural History, was appointed Assistant Curator of Anthropology early last October.

The first of the year saw the return to this Museum of Mr. Herbert L. Stoddard after an absence of some seven years. Mr. Stoddard was formerly connected with the Taxidermy Division of the Milwaukee Public Museum and has returned as First Assistant Taxidermist. For some years past he has been Taxidermist of the Harris Extension Division of the Field Museum of Natural History of Chicago.

Mr. Ira Edwards, for several years connected with the Department of Geology, resigned last September to accept a position with the University of Texas to teach in the Department of Geology there. He desires to make his doctor's degree. During the coming summer vacation he expects to return to the Museum. He is now Adjutant Professor of Geology.

Historical Murals Placed. The Department of Anthropology has recently placed two of its large historical murals above the historical cases of the Mexican and Civil War groups which are yet to be built. These two murals are entitled "The End of the Bear Flag Revolt" and "Sherman's March to the Sea." The former shows the moment at which the Bear Flag was lowered and replaced by the Stars and Stripes at Sonoma, California, and is a very important incident in the earliest days of the Mexican War. The latter is a fine composition by the Museum artist, Mr. George Peter, depicting "Sherman's March to the Sea" in a new phase.

SPRINGFIELD MUSEUM OF NATURAL HISTORY

Lectures on Geography. Dr. Wallace W. Atwood, president of Clark University and author of the *New Geography*; Mrs. Helen Goss Thomas, for two years with Dr. Atwood as research associate in the department of Geography at Harvard; and Miss Fannie A. Stebbins, Supervisor of Nature Study in the Springfield schools are giving, under the auspices of the Museum of Natural History, a course of lectures on geography.

Dr. Atwood and Mrs. Thomas in six lectures will treat the Eastern United States, taking in New England, the Atlantic coastal plain and the Appalachian Highlands; and for this series, with two hours of assigned reading for each class hour and examinations satisfactorily passed, the Junior College will allow one-half of one semester hour. For the course of lectures recently given by Miss Stebbins plus two hours of reading to be assigned for each lecture hour, and examinations, one-half of one semester hour will be allowed. For five field trips with assigned reading and examinations on physiography, one-half of one semester hour will be allowed. These trips will be conducted by Miss Stebbins in the Spring. A fee of one dollar for incidental expenses is asked of persons taking the course for credits, and "all interested persons are cordially invited to take the course."

Child Captives of Old Deerfield. In the Children's Case at the Museum there are five dolls about one foot high. They are named Thankful Stebbins, Freedom French, Eunice Williams, Abigail Nims, and one little boy, Remembrance Sheldon. These little figures represent Deerfield children, three to twelve years old, who were captured by Indians in the massacre of 1704. Their costumes, which are historically accu-

rate in color and design, were made by Mrs. M. S. Hyde of the Olde Deerfield House of Deerfield, Mass. Mrs. Hyde has lent the collection for several weeks during which time the fascinating stories of the different children will be told by Miss Dorothea Clark in connection with the Saturday morning series about Indians of the Connecticut Valley.

Children's Story Hour. Nature stories for all children interested have been given throughout the winter on Saturday mornings. Winepawin, a little Indian boy, figures conspicuously in these stories and is the guide on many make-believe trips to fields and forests, camps and hunting-grounds of the people of his race.

ALABAMA STATE DEPARTMENT OF ARCHIVES AND HISTORY

Pileated Woodpecker. Recent additions to the bird collections in the Alabama State Department of Archives and History have included a very fine specimen of Pileated Woodpecker. It is a female, is in full plumage, and was taken in the vicinity of the city of Montgomery. The bird was shot near Hughes Ferry on Tallapoosa River. Recently a pair of these birds have been noted about five miles up this stream from the point where this one was taken, and these being the only three specimens reported in Montgomery County in twenty years or more, it is presumed that they are of one family. The bird is quite rare in this locality now.

Southern Red Fox-Squirrel. A handsome specimen of a Southern Red Fox-Squirrel was recently shot in Autauga County, north of the city of Montgomery, and has been added to the Museum's collection.

"IS DARWIN SHORN?"

Friends of Professor C. C. Nutting will be interested in an article by him in the February number of *The Scientific Monthly* bearing the above title. It is an answer to a paper, "A Critical Glance at Darwin," by John Burroughs in the August number of *The Atlantic Monthly*.

"HAND TO HAND WITH A LEOPARD"

Members of The American Association of Museums who have heard Mr. Carl E. Akeley tell of his African experiences, will be interested to find the account of his fight with a leopard, in print in the February number of *The World's Work*.

AN ATTRACTIVE NEW CALENDAR

The American Museum of Natural History has issued a most attractive calendar for 1921. The calendar is made up of six cards 5¼ x 7 inches each printed in sepia on one side and green on the other, and held together at the top by a cord. Over each monthly calendar is a picture of one of the Museum's groups or Murals, with an appropriate quotation beneath it. At the bottom of each card is the picture of the Mueum, and the words "Compliments of The American Museum of Natural History."

NEW CURATOR AT HAWAII

Dr. Stanley C. Ball, Professor of Zoölogy in the International Y. M. C. A. College, Springfield, Massachusetts, has been appointed Curator of Collections of the Bernice Pauahi Bishop Museum at Honolulu. Dr. Ball will assume his new duties about the first of May.

MUSEUM OF HISTORY, SCIENCE AND ART

Nothrotherium. Many new exhibits have been installed in this Los Angeles Museum during the past year, notably, a mounted specimen of Noth-

rotherium executed by J. W. Lytle under the direction of Dr. Chester A. Stock of the University of California. Attention is particularly called to this because it is the only known specimen in existence, and the one from which the specimen was described.

MOUNTAIN SHEEP. A group of Mountain Sheep obtained by Supervisor McClellan and party has been mounted and installed temporarily. This is the first of a series of groups that the Museum is undertaking to have exhibited.

NEWS FROM HISTORICAL MUSEUMS

ARIZONA

MUSEUM OF THE UNIVERSITY OF ARIZONA, AT TUCSON. This Museum is young, having been regularly opened to the public in February, 1916, and as yet maintaining open hours only from 2 to 6 P. M. The collections are largely of Arizona material, and include quite a complete representation of the prehistoric culture of the State, and excellent collections representing the arts and industries of the present day tribes of this part of the country.

Considerable material has been secured representing the early period of Spanish occupation and pioneer days of the State. One of the latest acquisitions is a gift of some fifty pieces of fine pewter collected through a long period of years, and dating as far back as 1708. This is the gift of Mrs. Alice S. Cameron, of Tucson, and formed the subject of the meeting of the Arizona Archaeological and Historical Society held on December 27th last. The Museum is also carrying on field work in the study of prehistoric Indian culture of this region.

DISTRICT OF COLUMBIA

THE U. S. NATIONAL MUSEUM at Washington has just received and put on exhibition in the historical collections an iron wedge, used for splitting wood and rails. It belonged to Abraham Lincoln and has the initials "A. L." cut into its surface. This interesting personal relic of Lincoln was presented to the Smithsonian Institution by Mr. Henry W. Allen of California, through Representative John A. Elston of California, a Regent of the Institution.

The wedge was found in 1885 during the making of repairs on a brick house near New Salem, Menard County, Illinois, formerly owned and occupied by Mentor Grahan, who was Abraham Lincoln's instructor in surveying. In presenting the relic to the Smithsonian, Mr. Allen included with it a number of papers of authentication, among them affidavits by Joseph Arnold and John Arnold verifying the finding of the wedge in the Graham house, and affidavits by Lizzie H. Bell and John Q. Spears as to the positive identification of the object as the one known by them to have belonged to Lincoln.

Some interesting facts regarding the initials cut in the surface of the wedge are given in the affidavit of Mr. John Q. Spears, dated 1887. He says: "I distinctly recollect an occasion when I was in the blacksmith shop of one Joshua Miller of the village of New Salem aforesaid, when Mr. Lincoln came into said blacksmith shop, and after some conversation asked Mr. Miller to cut his (Lincoln's) initials in an iron wedge which he, Lincoln, then held in his hand, to which Mr. Miller replied he could not do it, as he was no scholar.

Thereupon Mr. Lincoln said to said Miller: 'Let me have your hammer and Cold-chisel and I will cut them myself.' Thereupon the aforesaid Miller gave to Mr. Lincoln the Cold-chisel and hammer, and I stood by and saw Mr. Lincoln, with said hammer and Cold-chisel, cut and make the letters 'A. L.' upon said iron wedge. These facts. . . are vividly impressed upon my memory."

MASSACHUSETTS

American School Books. One of the special collections in which the American Antiquarian Society at Worcester holds first rank is that of American school books. By careful count this collection contains 10,870 volumes, probably nine-tenths of them published before the Civil War. No other collection approaches this in point of numbers and importance. The United States Bureau of Education claims 10,000 text books largely foreign, while the collection of the Library of Congress consists mainly of those published since 1870. Wadsworth Athenaeum, at Hartford, Connecticut, has 4500 volumes.

The importance of such a collection for the study of the history of education in the United States may be judged from the fact that there are on the Antiquarian Society's shelves 820 arithmetics, 610 geographies, 630 English grammars, 940 readers, and 390 spellers.

Book-plates. By the acquisition of the Marshall collection of book-plates this Society's collection of Ex-libris stands at the head of all others. The group of plates designed by E. D. French is practically complete and is on exhibition at the present time.

ILLINOIS

The Tercentenary of the Landing of the Pilgrims was observed at the University of Illinois at Urbana, by a convocation on the night of December 21st at which time appropriate addresses and exercises were held in commemoration of the event.

To more concretely visualize conditions of these early times, a committee, consisting of members of the faculty, in collaboration with Mr. Frank C. Baker, the curator of the Natural History Museum, prepared an exhibit consisting of Colonial articles in use in New England from the time of the Pilgrims to the beginning of the 19th century. Eight large cases were necessary to hold the material which was loaned by members of the faculty and citizens of Champaign and Urbana, who were descendants of early New England families. Several of these were direct descendants from the early Pilgrims.

In view of the large number of students in the University whose parents or grandparents came to this country more or less recently, the exhibit was an object lesson in American History that was of no small value. One of the surprising features of preparing the exhibit was the large number of persons who were found willing and eligible to aid in the preparation of the exhibition. That so many New England families were represented is probably due to the character of the community, —a university community composed of many men and women who came from the New England States to enter the field of educational work.

Among the notable objects displayed were an old chair which was brought over in the Mayflower, and an earthen jar which also shared this distinction; linen, silver and candlesticks used by the Coffin family in Nantucket before 1750; baby dresses worn by children of the Coffin family; china of the Cole family; an old Eliot Bible, 1663, from the Waldo family; and a set of lustreware which had been a wedding present

to three generations of New Englanders in the family of Prof. F. L. Stevens.

There were also exhibited china, pewter, old silver, bed quilts and coverlids, samplers from 1784 to 1815, spinning wheels, wearing apparel, old newspapers and books, and many other articles.

A feature brought out was the fact that so many articles in use in those early days were hand made; that when the family needed towels, clothing, bedding, furniture, and other articles, these must be made at home, as there were no stores where the housewife could buy them as can be done today. The different methods of lighting and heating in the two periods were shown by means of candle molds, old stoves and ovens.

The exhibition continued from the latter part of November to the end of December, and was visited by several thousand people, students of the University and citizens of the Twin Cities. The public school children visited the Museum several times, accompanied by their teachers. For the benefit of those who could not come during the day, the exhibit was open several evenings at which time several of the committee were present to explain the material.

The personal character of the exhibit made it of great value in bringing out the relationship of the early Pilgrims to the present generation, and in pressing home the lesson of the incalculable value of the sound foundation laid by these austere people, and upon which our nation is built.

Evanston Historical Society. The activities of this Society include the presentation of historical information by means of lectures and occasional publications in the local papers. Records of the early history of the region about Evanston are collected and preserved, and objects of historical interest, including documents, photographs, pioneer utensils, flint implements, weapons of various kinds, and souvenirs of wrecks that have taken place along the adjacent coast are on exhibition.

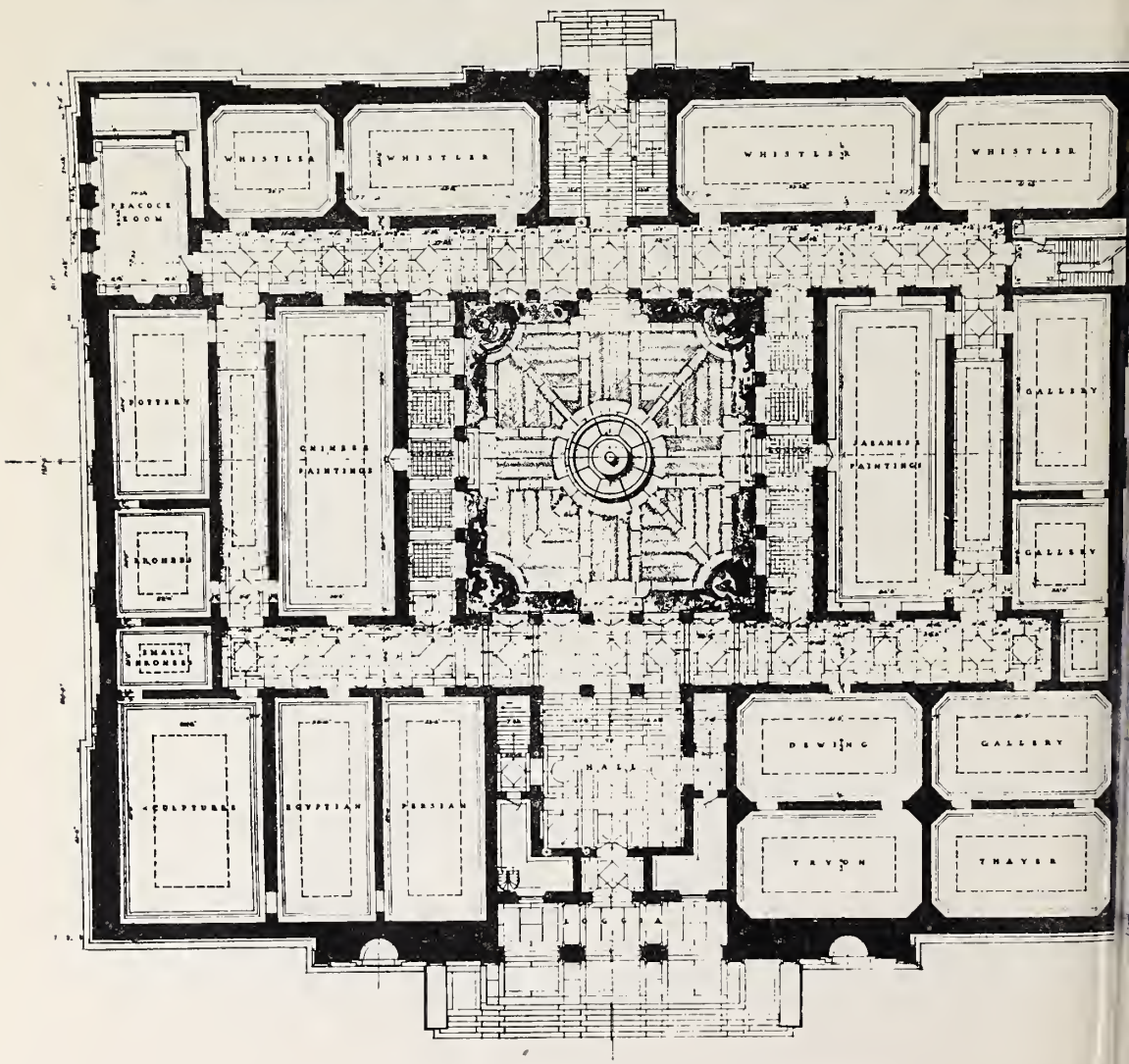
The Secretary of the Society, Mr. J. Seymour Currey, states that the Society has a large number of written records concerning old settlers, their manner of life, descriptions of locality, and so on. The library is well supplied with text books which are often consulted by students and teachers.

The Society's rooms are in the basement of the Public Library building, and although its collections are not large, they are of great interest to visitors, and are of especial interest to the pupils from the public schools. No regular lectures or system of instruction are carried on.

THE FREER GALLERY OF ART

Frontispiece

When Mr. Charles L. Freer in 1906 gave to the Smithsonian Institution for the American people his superb art collections, he also provided a fund of one million dollars for the erection of a Gallery where they might be suitably displayed. Mr. Charles A. Platt of New York designed the building and supervised its construction. Begun in 1916, this new Gallery on the Mall in Washington is now practically completed. It consists of one main story with open central court and surrounding galleries and an extensive basement which provides for studios, storage rooms, an auditorium, and adminis-

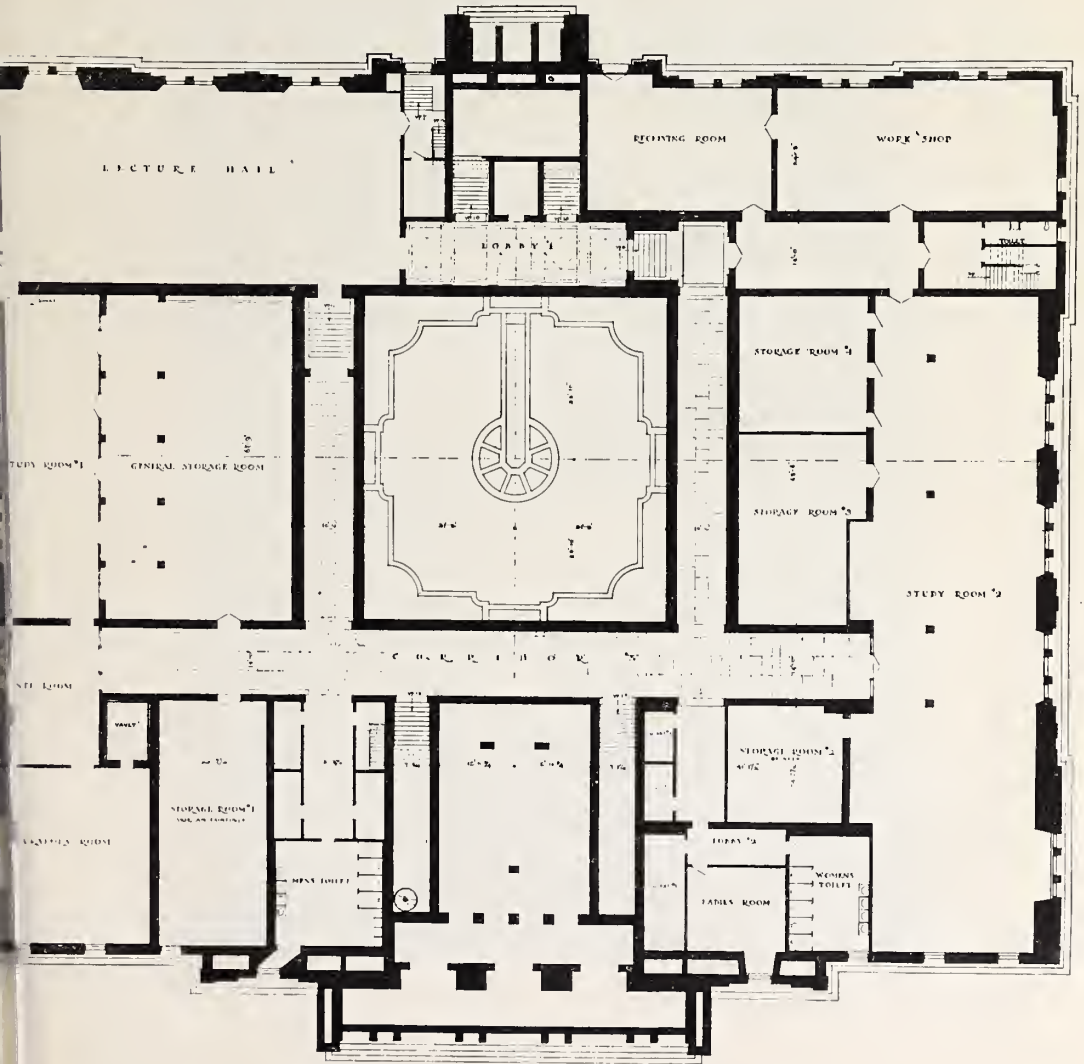


Freer Gallery of Art, Washington, D. C., First Floor Plan

trative offices. The studios will increase the opportunity for intensive study and research. Milford granite has been used for the exterior of the building, tinted Knoxville marble for the inner court.

The Peacock Room has already been set up in the building. The other exhibits have been transferred from Detroit and the task of unpacking and installing begun. It will probably be another year before the building is opened to the public. Mr. John E. Lodge is in charge of the Gallery.

The Freer collections include specimens of very widely separated periods of artistic development, beginning before the birth of Christ and ending today. No attempt was made to secure specimens from unsympathetic sources, the collecting being confined toAmerican and Asiatic schools. Mr. Freer's desire was to unite modern work with masterpieces of certain periods of high civilization harmonious in spiritual and physical suggestion, having the power to broaden esthetic culture and the grace to elevate the human mind.



Freer Gallery of Art, Washington, D. C., Basement Plan

THE EXHIBITION SERIES OF BIRDS AND MAMMALS IN THE UNITED STATES NATIONAL MUSEUM

By Dr. R. W. Shufeldt, Washington, D.C.

For a period of nearly fifty years, it has been my privilege to have closely studied the growth and development of the collections of mounted birds and mammals of the United States National Museum. There have been, to be sure, lapses extending over a few years each time, due to my being absent from Washington, during which completed work was added to the series, and opportunities to examine it did not present themselves until I resumed my work in this city. For the last twelve years, however, scarcely a week has passed that I have not been a visitor to the halls where the mammals and birds are upon exhibition, and I have likewise been, many times, in the work-rooms of the taxidermists and preparateurs of the institution; more than this, it has further been my good fortune to be in almost constant touch with the latter ever since the last year or so of Professor Henry's administration.

During this extended period of observation it was most interesting, not to say instructive, to observe the growth and development of the various methods in vogue for the preservation of mammals and birds for the purposes of museum exhibition. My studies of these methods and results so far interested me, that I prepared a brief, illustrated paper on the subject, which appeared in *The Great Divide*, of Denver, in December, 1892. During the following spring, several other writers published articles along the same line; and as these were attracting the attention of the unusual number of distinguished taxidermists then at work in one museum or another in this country, it was clear that the time was ripe to bring out what had been accomplished, through the several methods in vogue, by a profession that had rapidly risen from one wherein only the crudest work was turned out, to one that soon came to be recognized as being entitled to a place among the exact sciences.

A number of the members of the Society of American Taxidermists, realizing the value of these discussions of all that pertained to the scientific exhibition of such work in public museums, and of having the specimens reflect their appearances, habits, and habitats as they occurred in nature when finally placed in the museum cases, contributed still further to the current literature of the subject, and many illustrated articles on the taxidermical methods in vogue at the United States National Museum appeared in the magazines of the day.

During this interesting epoch, Prof. G. Brown Goode was the Assistant Secretary of the Smithsonian Institution; and no scientist that this country has ever produced appreciated more fully, nor put into execution more promptly the vital forces of a science as it exhibited evidences of advancement along the lines of improvement than did Professor Goode. When he came to select those who were to represent the various scientific departments of the Smithsonian Institution and

Halftone by courtesy of American Forestry

Mounted Specimen of Richardson's Weasel (*P. c. richardsoni*) in United States National Museum. Winter pelage.

National Museum at the World's Columbian Exposition in Chicago, it fell to me to adjudicate the taxidermical exhibits from the Americas, from Europe, and from Australia. Professor Goode further invited me to submit him a paper on the science of preserving animals for public exhibition in museums, in a form that could be published by the United States National Museum. This was duly undertaken; and, in its Report for 1892, the institution issued—two years later—my work on, "Scientific Taxidermy for Museums," based on a study of the United States Government collections. This Report of some seventy pages was illustrated by almost a hundred full-page plates, and took into consideration the history of taxidermy and the methods adopted by museum curators in different countries of exhibiting animal forms so preserved in their final placements in the various museums where they were employed. It touched upon taxidermical methods and procedures as exemplified in various countries, from the time of Hanno's explorations in Africa, five hundred B. C., down to include its status during the closing years of the last century. Much of the literature on the subject was extensively quoted in that Report, and the achievements of American and European artists of wide reputation more or less fully pointed out. A second edition was called for, printed, and duly exhausted; and such influence as the work had has now long been a matter of history.

Since those days, too, many changes have taken place. A few of the early workers in the science now fill positions of great distinction and importance and labor along other lines, while the honor-roll of the departed ones constitutes a record of far greater length.

During the early years of the present century, the birds and mammals in the mounted exhibition series of the National Museum were represented by not a few examples of the methods practiced by the taxidermists of the old school—methods that only too often ignored topographical anatomy, expression, taste, posture, and natural accessories. These specimens dated back to the earlier years in the Museum's history, and such effigies were removed as rapidly as the work and achievements of the modern school could be made to supplant them. It required but a few years for the improvement along such lines to become manifest; and as piece after piece, and group after group of both birds and mammals came from the hands of such masters in the profession as Hornaday, Lucas, the late Nelson R. Wood, the Palmers—father and son—the Marshalls—father and son—and more recently, George Turner and his able assistants, and, above all, Clark, a veritable Michael-angelo in the modern school of taxidermy, the appearance of the entire collection rapidly assumed a very different aspect.

At the commencement of the present century, then, the mounted collection of birds and mammals in the exhibition halls of the Museum presented some wonderfully fine pieces of work in both groups, while a process of elimination was in progress which passed the effigies in taxidermy, that had for so many years held honored places in the cases, into oblivion, which meant, upon the one hand, the furnace, or upon the other, the Museum's garret. One would be greatly surprised were one permitted to pass in review the dust-covered, ill-shaped, Noachian effigies that grin at one from the dark corners and recesses of the last-named sanctuary; while in the spacious and beautifully sun-lit halls below it, stand-

ing either out in the open or shielded in superb cases of modern design, may be seen both mammals and birds that in many instances so closely repeat their forms and poses in actual life, that one finds but little or no difficulty in picturing them in his mind's eye as they appeared in their native haunts.

As gratifying, encouraging, and instructive as this famous collection had in those times come to be, it was destined a little later on—about during the years 1909 to 1910, inclusive—to have added to it a host of new forms that, when finally installed, at once placed our National Museum—at least with respect to this part of its exhibit—on a plane with the museums of the highest rank in the entire world.

The achievement was but one of many conceived in the master mind and executed by that most remarkable genius of his time—Theodore Roosevelt. When the material, collected in the wilds of Africa by this thoroughgoing and intrepid American and his most able naturalist companions, came to the National Museum, it was at once realized by all connected with that institution that it far exceeded any similar collection ever deposited there at one time. In so far as mammals and birds were concerned, the collection was not only one of great size, but of truly astounding variety and of immense importance scientifically. Great as it was, however, in regard to the number of specimens as well as to the ponderous size of some of the mammals, the sudden influx by no means paralyzed the authorities, the curators, and the workmen that received it. Specimens that were to remain, at least for the time being, in the skin-state, were rapidly run into the series where they belonged; while the others, intended for mounting and public exhibition, passed, with similar promptness, into the hands of the Museum's taxidermists. During the months following upon their reception, continuous work in the shops of the institution's preparateurs was devoted to the mounting of these magnificent specimens of African mammals and birds; and as they were completed they were duly placed in appropriate cases of the finest make in the halls of the Museum given over to their display.

It will be quite out of the question to invite attention to all of the elegantly mounted birds and mammals now on exhibition in the halls of the National Museum; to do this even in the case of a limited number would carry the present paper far beyond its legitimate limitations of space and time. No word from me is necessary to point out to those who are in any way familiar with these exhibits, and who know more or fewer of the forms in nature to be seen in them, especially their normal appearances, attitudes, and habits, how faithfully, in most cases, the taxidermists have reproduced these features in the various forms preserved. Taken as a whole, this collection is one of the grandest monuments to the science of animal preservation by modern taxidermic methods in any museum in the world. And it should be a matter of the keenest satisfaction to every citizen of this country to know that we have here such superb monuments—imperishable and true to nature—of the various species of which so many are now upon the broad road leading to utter extinction, passing down it, as most of us know, at a rate that will soon bring them to the jumping-off place, when man will no longer know them in life as they now appear in their native habitats.

The story of the extermination of our beautiful, wild passenger pigeon is now well known, and of this species the Museum has an elegant case of many speci-

mens, mounted, in characteristic attitudes, in the tree where they are feeding, by Mr. George Marshall, who for many years has been engaged in mounting some of the finest specimens of birds and mammals now on exhibition, no example of which, however, can be considered in the light of a rival to this beautiful group of feeding wild pigeons.

An even more elaborate achievement is seen in the handsome case containing the Carolina Parroquets, there being nearly a dozen of these beautiful and now rare birds in the group. Aside from the very attractive and natural poses of these specimens, we would indeed be lacking in appreciation were we, in studying this superb piece of work, not to inquire as to how the great hollow tree-trunk standing in the case was obtained. It is too long a story to recite here; but briefly it may be stated that Mr. William Palmer, whose work this group is, manufactured that entire trunk—apart from the vine that is climbing over it—out of papier maché. For one I may say, without any intent to flatter, that so well is that old hollow tree-trunk done that the eye of a veteran forester might easily be deceived by it; and doubtless some woodsman from the wilds of Missouri would not believe that it was otherwise than real until he had been allowed to rip off some of the bark with his jack-knife.

Very often two or more artists have completed what was demanded in the case of some single piece, working at it together. A good example of this is seen in the dying sheep, for which Mr. Palmer is responsible, while Mr. Nelson R. Wood mounted the two murderous Kea parrots who are tearing away at the vitals of the animal, as they cling to the wool on its back. It is a most real and truthful reproduction, and I have seen many a visitor turn from it with a shudder, appreciating what the hapless ovine is being subjected to by the bloodthirsty pair of rapacious birds, whose attack it was powerless to avoid.

Speaking of the late Mr. Wood—when one comes to fully realize what he accomplished in the way of taxidermy of the birds in this collection—it is difficult to find words to express the admiration that every ornithologist, indeed every naturalist, who has ever enjoyed the opportunity of studying it in detail and in its entirety, has for his work. No other collection in the world contains such a host of feathered forms from every quarter of the globe prepared in such a skilful manner. There are hundreds of them; and no better example exists of what patience and unceasing labor may accomplish along such lines in the best years of a life-time. As one passes from case to case in which Mr. Wood's birds are exhibited, one almost feels himself in the presence of the living forms as they appear in their native wilds. Not a single specimen in this great array of feathered beauties ever has the effect of jarring the sensibilities of those familiar with the forms in life. Mr. Wood's domestic fowls stand in the same category; they are simply wonders of their kind in all respects, and with proper care will endure for generations to come.

A fine example of Mr. Wood's work is seen in the pair of Whale-head or Shoe-bill Storks brought back by the Roosevelt Expedition to Eastern Africa. These stand in a case by themselves as one of the Museum's treasures of that class; while other superb pieces of work completed by him, universally admired by all who have seen and can appreciate them, are the Cattle Bittern, the Honduras Turkey, and the Guan, not to mention the Black and White Owl, the Laughing Hawk, and

such masterpieces as the Argus Pheasants, together with a perfect host of Parrots, Macaws, Water Birds, and Shore Birds.

Other excellent work in birds has also been placed on exhibition, having been completed, at different times, by Mr. George Marshall and Mr. Charles E. Murguet—men of large experience in this line, and for many years connected with the taxidermical department of the Museum. Mr. Marshall has also done some beautiful work with our smaller mammalia, especially the *Mustelidae*, some of the weasels being examples of his skill; while in the case of the larger forms he assisted Mr. Palmer with the Mountain Goat groups, and others. Some of the work of Mr. Palmer's father—Mr. Joseph Palmer—still holds its own among the wonderful groups of mammals, or single mammalian species, in this collection, the splendid Musk Ox group being an historic example of these .

Before passing to the mammals, however, we must not overlook two very striking groups of birds—the Hoatzins being one, and the fine Ostrich group of Wood and Clark being the other. Doubtless the latter is one of the finest of its kind in existence; and when one comes to know of the miserable condition of the specimens when received, it is truly a marvel that any taxidermist could have accomplished what has been done with it.

As one now looks back upon it, it seems a long, long time since the early days when the taxidermical workers were, in part, installed in the little brick building west of the old Smithsonian. It was during those times that the late Mr. Forney completed the Coyote group which has been admired by thousands of visitors at the Museum since, and the late Doctors Goode and True were so energetic in employing everything at their command to raise the standard of animal exhibits in every possible way—chiefly through improved methods in the science of taxidermy, in the employment of accessories, and the best modes of exhibition and styles of labeling.

We can all remember what pride and enthusiasm the seniors Palmer and Marshall and those associated with them brought to their work. Forty years have slipped by since then; and yet, apart from fading—as in the case of Hornaday's Bengal Tiger and others—the work accomplished is as good today as the hour it came from the shops. We note no change in the great Rock Kangaroo done by Mr. Jenness Richardson, nor in the Buffalo group, the Africal Zebra, and a number of other marvels in animal preservation produced by Hornaday and those associated with him. The Gorillas—a most remarkable result—is the work of the Wards, and is made all the more interesting by being brought in comparison with the Long-nosed Apes and the Gibbon group by Mr. C. F. Adams. As a matter of fact, the larger simians, a great many of the Apes and Monkeys and their allies, are now upon exhibition, and form a most interesting and valuable array of these animals.

Some of this work has, at times, been done outside of the Museum, such as the Zebra by Ward of Rochester, where, too, as has just been said, was produced the group of Gorillas and others. Still other mammals are the work of Webster; while Roland Ward, of England, mounted the exceptionally fine specimen of the famous African Okapi and other pieces.

The great Whale suspended in the Hall of Cetaceans is the work of Mr. William Palmer; and while it probably is the biggest thing he ever did, it surely did not require the knowledge of

the habits of animals, their surroundings, and their natural appearance that it did when he came to preserve the two admirable pieces of work one sees in his Armadillo group—and even more emphatically in the female American Badger and young. This latter piece is doubtless the best of all the work done by him; and when this is said, it is with a full knowledge of his accomplishments with respect to the work done on the walrus, the caribou, and on many small mammals, as the Peccary, the Bassaris, and various others—too long a list to enumerate in detail.

As these times of the long ago came and passed, new workers appeared in the field, no one of which nor the groups they produced are mentioned in my Report on "Scientific Taxidermy for Museums," wherein all the earlier works and their authors are quite fully referred to in the pages devoted to the taxidermy of the mammals.

When the Roosevelt African material came to hand, Mr. George Turner was the chief taxidermist, and such younger workers as Brown and Rogers were able assistants of his. Turner possesses a wonderful knowledge of his science, and a very comprehensive acumen with respect to the superficial topography of mammals, both large and small. Where these required no special accessories, some of Mr. Turner's achievements will endure for ages; I say *some*, for they vary in the matter of excellence. The two species of Giraffes are admirable, and are additions to the collection of the greatest value, each typifying the very refinement of our knowledge of modern taxidermic science; and many will agree that the same may be said for his three Polar Bears, the Kudu, the Olympic Elk, and numerous other examples of the larger mammals. Of the smaller ones, the pretty little Klipspringer is an admirable example, and the Dingo is more than worthy of mention. His Zebra group in the main Mammal Hall holds the attention of visitors to the Museum, as do some of the elegant groups of the Carnivores, Cervidae, and others brought back through the energy of Colonel Roosevelt and those who were so fortunate as to accompany him into the wilds of eastern Africa. Mr. Brown, one of Turner's assistants, is a coming taxidermist of decided ability, as is foreshadowed by his excellently mounted specimens of such mammals as the Wart Hog and the Babirusa.

Still later, and practically up to date, the mammalian groups of that veritable master of the science, Mr. John L. Clark, have been completed and splendidly cased in appropriate places in the mammal halls of the Museum. These groups have not their equals anywhere, barring such similar achievements of his as may be seen in other museums where his work is on exhibition. Chief among his works for this Museum are the three superb groups seen in the American Elk, the Square-lipped Rhinoceroses, and the Coke's Hartebeest—the last representing a group of a number of these animals, old and young, as they appear on their native plains. Absolutely no fault can be found with this most faithful reproduction of animal life in nature. Were the entire group to come to life again, it is safe to say that not the change of a hair would take place in any one of them, and they would be perfectly at home in the surroundings where they would find themselves. So perfect is their preservation that, if not overtaken by any catastrophe, they will last as long as the Museum-building itself will—if not longer, as the work is shielded from all climatic changes, as well as from all forms of museum pests. The Rhino group is of equal excellence, and one

that demanded an even greater degree of skill to complete. To carve a rhinoceros out of stone and have it a faithful reproduction of the original is one thing; but to take the shapeless, cumbersome, slimy, and slippery mass represented in the removed hide of a big male rhinoceros, and preserve and mount it as Mr. Clark has the one in the group just mentioned, is quite another, and, to my mind, demands a much higher order of patience, skill, and professional training.

Clark's group of Elk is another equally perfect in all respects—and the marvel is how he has introduced the matter of feeling in the three animals composing it. The old bull Elk is the very exemplification of masterfulness as the guardian of the family, ready to give battle to any other bull elk that might undertake to dispute it. The doe appears to be conscious of this—at the same time it is written all over her the regard she has for the safety of the little fawn at her side, which latter wonderfully exemplifies the total lack of responsibility, being replaced by all the traits of playfulness of the kid wapiti under the care of its powerful father and its watchful and solicitous dam.

Owing to limitations of space and time, this is all that can be said about this valuable display of the world's birds and mammals, and about those responsible for what they represent; it is more than a credit to any one and every one having had a part in its making and existence—the marvel is that so much has been accomplished with the comparatively slender means available and the remuneration awarded the craftsmen who have employed, without stint, the labor of their brains and hands to produce. It is to be hoped that some day the intelligent foresight of our legislators will allow of a full appreciation of the value of such a collection, of its worth as an educational factor in the national curriculum of our public institutions, and, finally, as an index of American civilization, as compared with what has been done along similar paths by other nations of the world. And, too, still others may think that it is not the best way in the world to keep up with the most advanced of the world's nations by fixing the remuneration of our Government scientists and craftsmen at figures that are thinning out their ranks through resignation to such a degree that the fact has become a veritable menace to the scientific standing of this country among the world's peoples, in so far as these departments are concerned. The day is at hand for a decided improvement in such matters.

THE STORY

There has recently come to hand a new form of story, by Margaret C. Sherman of the Newark Museum. It is called "The Story of the Mollusks and the Shells They Live in." The explanatory note by John Cotton Dana, Director of the Museum, describes this unique method of presenting a story in guide book form. He says:

"This story when cut into paragraphs makes the labels for 180 shells, shown in nine flat cases. Miss Sherman is assistant to Dr. W. S. Disbrow in the care of his Science Collections in the Museum. She first prepared a brief story of shell life; then she arranged shells in cases in the order of her story, using parts of her story as labels for them. As she placed the shells in the cases she found she had displayed more than her original story covered. For these added shells she made proper explanatory notes or labels, and continued the process until the nine flat cases,

each about 20" x 60", with dull black backgrounds, were well filled. All labels were then assembled and printed in the form here presented. This printed story was then cut apart into paragraphs, each paragraph making a label for a shell or a group of shells.

"The resulting exhibit is very attractive. This story can be used, the greater part of it at least, as a lesson in reading for quite young children.

"By each shell shown Miss Sherman placed another label, giving its scientific name, rather, the scientific name of its one-time inhabitant, and other information concerning it. All these secondary labels are to be set in type smaller than the type of this text, and then placed in their proper places in the text.

"The book thus formed can still be used, like this one, as a reader. By cutting up two copies of it and using the paragraphs, the larger type as general or 'story' labels, and the smaller type as 'special' descriptive labels, any collector or curator of shells can make an interesting exhibit with little trouble. Such an exhibit can, of course, include only a part of that here described.

"We have found this double use of a pamphlet,—for reading and for labels—quite helpful. We would like to learn of the experience of others with the same method."

A CITY MUSEUM—ITS HISTORY AND DEVELOPMENT

By E. D. Putnam, Curator, Municipal Museum, Rochester, N. Y.

It has been suggested that some features of our Municipal Museum at Rochester, N. Y., are of so unusual a nature that you might be interested in them—hence this paper.

Personally they seem perfectly natural and may be summed up in a phrase: "Service to the Public."

Our Museum, while comparatively new, historically through an odd series of circumstances, dates back to 1846 when the State of New York passed a bill for a "Western House of Refuge" for delinquent children. Forty-two acres of land were purchased of what now constitutes the Northwestern part of the city—then outside.

In August, 1849, with the completion of the buildings the place was opened. Thirteen acres, containing the buildings, were surrounded by a stone wall twenty feet high to prevent escape, the rest used for farming and drill purposes. Later the name was changed to the "State Industrial School."

Building No. 9, as now known (of Norman style of architecture), was for girls. The original building No. 9 was burned in 1886, and some time later the present fire-proof building was erected. The annex, so-called, was used as a hospital and was a late addition.

In 1907 the State purchased a 1450 acre farm eighteen miles south of Rochester and moved the school there.

For a short period the buildings and grounds stood abandoned, and an eyesore to the entire community. But we have a Mayor now in his seventh term of office who is not alone a practical man, but one of broad vision. He conceived the idea of purchasing this location for the city and making it a community center. To will was to do with him and though finding almost universal opposition, he persisted and at last secured the grounds and dilapidated buildings from the State in 1910.

As a starter a committee of the Chamber of Commerce, trades people, societies and trades unions was formed to give each year an Exposition of two weeks in September of arts and crafts of Rochester and the Genesee Valley.

The buildings and grounds were remodeled and repaired and the first Exposition started in 1911.

In 1912 permanent allotments for use were made of several buildings by act of the Common Council. In this manner the south half of Building No. 9 was assigned to a branch Public Library, the north half to a Municipal Museum, the latter under the authority of the Library Board. We thus had a building and place to exhibit but no exhibits.

The Rochester Historical Society, an organization chartered by the State in 1888, had a world of material accumulated in the course of years but no funds and no home. The natural consequence followed. They were invited to become a part of the museum, exhibit their collections at no expense and with the assistance of a Curator furnished by the City. Their exhibits were immediately installed in time for the first Exposition and the museum became a museum in fact as well as name.

Unfortunately at this period there seemed to be a slight misunderstanding, the then Curator and Rochester Historical Society assuming the Municipal Museum was but another name for the Rochester Historical Society's exhibits. In consequence in 1913 upon the resignation of the first Curator and the appointment of the present one, he found on taking office practically a "finished museum;" the first floor filled with exhibits, but waiting for visitors. He immediately started publicity through the newspapers, asking for donations of material along general museum lines and in every way worked to promote interest in a museum by the people—for the people. The result was gratifying in every way except one. The Historical Society insisted he was their Curator, must work for them alone. The President of the Society stated (after the new policy had been inaugurated some months) at its annual meeting he was afraid it was another version of the "lion and lamb"—that the lion would soon swallow the lamb and that the Historical Society exhibit would soon be no more. It required tact and still more tact, but that the "end justified the means" is shown by the fact that the same man got up in the last annual meeting and quoting again what he said declared he was thoroughly mistaken "the Lion and Lamb" were still playmates, and they could congratulate themselves on their fine home and the very efficient officials the city had placed in charge. It was a most handsome apology, and this same man is now one of the Curator's warmest friends.

As a matter of fact, the Historical Society's exhibit is a general Museum exhibit—Archaeological, Ethnological, Ceramics, Firearms, Numismatics, General Curios and, lastly, Historical. It also has the usual disadvantage of being a jumble of Mrs. Smith's, Mrs. Jones's or Brown's, which must be kept as such. In one respect it is fine, containing as it does over one hundred oil paintings of the early pioneers of Rochester painted by two good portrait painters: Grove Gilbert and Colby Kimball.

From 1913 the Municipal Musuem was accumulating material, renovating, marking and card indexing it for future use and making itself useful to the community in any way it could. For alas to say while the first floor was remodeled those above remained but empty rooms unsuitable for Museum purposes. Continual protests and appeals had their effect, however, and just before we entered the war, work was started on the other three stories. Interrupted by the war, the work was only recently completed at an expense of over $50,000.

The first floor, by recommendation of

the Curator, has been given to the Rochester Historical Society, known as the "Rochester Historical Society's exhibit of the Municipal Museum." Thus far the second floor has a Russian exhibit in a room by itself donated by the wife of a doctor, (now dead), who was physician to the Court of Russia for seventeen years. A room of the Rochester Numismatic Association contains twelve cases of coins. These cases were designed on somewhat original lines by the Curator. They are 72" x 26" with a slope of 3" from rear to front and lined with dark gray broadcloth. The room is protected with iron grill windows and doors with a burglar alarm inside and outside. It contains among other things the third best Chinese Collection in the United States, dating from 700 B. C. to the present day, two cases of Silver Crowns and Half-crowns of Europe, also silver of South America and the far East, one case of Washington medals—the accumulation of thirty years—and a full line of American cents and other American money.

On the opposite side is the Museum Library of over 1200 volumes, but recently started. It has two long tables and a librarian's desk. It is a reference library for the public as well as the Museum staff. The subjects already started are Archaeology (so far as it relates to the American Indian, especially the Senecas of Western New York), Ethnology, State and national history (particularly good in the Civil War), Ceramics, Numismatics, Philatelics, Firearms, Arts and Crafts (to a limited degree) and a bound copy of the best Rochester paper for five years back.

In the room between, leading from the main room, is a philatelic case modeled after the one here in Washington, capable of holding 10,000 stamps. Five thousand are now in process of installation by the Rochester Philatelic Society, given to the city. In addition it is planned to have two pyramid cases in this room for transient exhibits, in other words, loan exhibits from the citizens. A Japanese exhibit is already promised as soon as we are ready. Thus we hope to have something fresh at all times to induce the public to visit us.

The main room will ultimately contain cases like the National Museum—ten feet long, seven feet high and of various widths, dividing it into sections suitable for the different displays.

With reference to the Civil War section, the present Curator found on taking charge that such material was being destroyed by the younger generation with no effort to check it. He immediately addressed the G. A. R. Posts and the public at large with a plea for the Museum along this line. Today he has five battle flags of local regiments and a good display of every regiment from Rochester in the Civil War. We are particularly proud of a Libby Prison Window rescued from a chicken coop twelve miles outside of the city.

The next section—pioneer material—came from a neighboring county. They had erected a typical log cabin on the local fair grounds. This, a number of years later, was destroyed by fire. The material collected, having been rescued, was deposited in one of the wooden fair buildings, neglected and slowly going to decay. Learning of this, we aroused interest among the pioneers still living, called a meeting and had the society vote the material to the Municipal Museum. We have all the utensils of the open fireplace, home-made rush brooms, pewter dishes, early clothing, etc., of the pioneer. Among the early records we found the first tax roll of one town-

ship almost a mass of pulp which required three days to repair ere binding. It was dated 1812.

Other exhibits on this floor are: one case of hand-wrought silver from all over the world, three cases of miscellaneous art objects, a case of fans all over one hundred years old, four cases of material loaned by missionaries to India and China, five cases of geology, an accumulation of a lifetime by one individual, and one case of sea shells.

In addition, at one end of this main hall we have an orchestrion with sixty rolls of music. In 1880 D. W. Powers had an art gallery, and this orchestrion was built for him at a cost of $10,000, being the largest and finest at that time in the country. The selections are all of high grade and it is still in use during Sunday afternoons in the winter months, also exposition week. It was at first run by clock work, then with a water wheel. It now goes by electric power.

The third floor, similar to the second, still vacant, is all ready save the painting and lighting and could be utilized in a few weeks' time.

On the fourth floor are first, the Curator's office, the stenographer's office, machine or work room which contains a machinist's bench, carpenter's bench and buffing machine with tools of all kinds. Next is a long storage room, with bins classified for storage of articles, while beyond is a large newspaper room with files of Rochester newspapers from 1825 down. These have been consulted frequently by visitors from all over, including New York, Philadelphia, Baltimore and Washington.

On the west side the plan is similar, save we have two toilets, a janitor's room and a renovating room for books and maps. We have just installed in this room a small printing press for printing labels.

On the first floor of the annex is the Municipal Museum Lyceum with a small stage, electric plugs for lantern slides and 150 opera chairs. This room could seat 200 if necessary. To the left as you enter is a good-sized cloak room all equipped with hangers, pier-glass, chairs, etc.

On the second floor annex are two large rooms vacant now, but it is planned later to contain a Children's Museum similar to the one in Brooklyn. On the north side of these rooms, partitioned off, is a kitchenette, toilet and rest room.

The third floor annex is at present used by the branch public library, subject to recall for Museum purposes when desired.

All this remodeling was done under the personal supervision of the Mayor, who has been a practical contractor, after numerous talks with the Curator and with the assistance of an architect who had enthusiasm with no fads.

Aims and Objects

Simply to make ourselves useful to the community at all times.

That we are filling our mission is proved by the fact that the Chamber of Commerce, the newspapers and the citizens call upon us continually for information or advice.

The following are a few of the questions asked recently:

"I have an old plate marked 'E. Wood & Sons.' Where and when was it made?"

"Where did Buffalo Bill live when he resided in Rochester?"

"My father was in a Rochester Regiment in the Civil War, I think in Co. C. Can you tell me what Regiment and how long he served?"

"I have an old sword marked 'N. Starr.' Was it used in the Revolution as I have been told?"

"What is a 1799 silver dollar worth?"

"I have a robe of red silk with a stork design bought in China. I was told it was made for the Empress. Is this so?"

"Where did Lafayette meet the Revolutionary Veterans when he visited Rochester in 1825?" This from the D. A. R. and Rochester Historical Society's officials who are preparing to mark the spot.

These are but samples of the many questions fired at us from day to day, and I am proud to say without exception answered satisfactorily. Thus the poor Curator must know a little of everything, even if he does not know much of anything.

Among the several activities of the Curator at present ,and with the hearty coöperation of the Mayor, is the effort to encourage and house our many small scientific and semi-scientific societies which now meet in member's houses or the public hotels. The Rochester Numismatic Association formerly meeting in a hotel with twenty-five members now meets twice a month at the Museum, has eighty members, still growing and has an exhibit there worth $30,000. The Rochester Philatelic Society formerly meeting in member's homes with five members now meets at the Museum once a month, has thirty members, and is taking in from three to five new members each meeting. Other societies like the Audubon Club are to be invited to have their meeting place with us and so on until all are located.

The policy outlined above had the hearty approval of the late Richard Rathbun with whom the Curator had an interview several years ago. He was so interested he devoted nearly an entire afternoon to the subject much, it must be confessed, to the distress of the Curator, who felt he was taking too much of his valuable time. He said in parting, "You are just the opposite from the National Museum which is purely scientific—you must cater to the tax-payer or general public, bearing in mind first to interest, then instruct them as far as lies in your power." This advice has been followed as far as possible.

One phase of this has been the disadvantage of taking on additional burdens which could not be shirked. The Curator is at present Curator of the Historical Society and incidentally its investigator, or historian, Treasurer of Lewis H. Morgan Chapter, N. Y. S. Archaeological Society, Treasurer of the Genesee Historical Federation, Secretary of the Rochester Numismatic Association and an active member of numerous other societies, all undertaken for the good of the cause and the advancement of knowledge. Perforce the poor Curator must practice what he preaches —he must not shirk his responsibilities.

Our exhibits are all gifts outright from the people or long term loans, never less than two years. We accept loans,— for the policy works. In six years' time not over fifteen or twenty articles have been called for, while on the other hand, loans almost invariably in course of time become gifts. As yet no funds have been available for purchase, much to the Curator's regret. On the other hand, we bind each individual to the Museum by his gift—the personal pride of having an interest in building up the Museum. Material unsuitable is rejected in a tactful manner, and we have yet to learn of any dissatisfaction.

What is most commended in our Museum?

You will be surprised to hear: its cleanliness. This the Curator and his assistant have insisted on from the very first. Too many of our smaller museums are woefully lacking in this important fact. With a well lighted, clean mu-

seum, the visitor is prepared to enjoy his visit.

Just a few statistics. No figures are available for the first year. In 1913 the appropriation was $3,600 with a Curator, Assistant Curator (part time), a man and woman helper (part time), attendance, 32,000. Last year the appropriation was $11,650, with Curator, Assistant Curator, stenographer, woman helper (part time), and two men helpers. The same help is on duty this year—the appropriation, $10,587 of which $9,000 is for the pay roll. Our hours are from 9 to 5 week days, and, from November to April, Sundays from 2 P. M. to 6 P. M. Attendance will run about 60,000 this year.

In conclusion, I wish on behalf of the small struggling museums to pay a tribute to this association and its members, especially Dr. Lucus, Dr. Mills, Dr. Crook, Mr. Ward and the late Richard Rathbun, through whose advice, advanced ideas, and practical experiences are solved many of the problems of the small museum director. For example—the best kind of a case—how to fight moth, the effect of light, the best color, the thousand and one problems which are solved by those members who have the means, and can afford to experiment, where we dare not. If you have no other satisfaction, it is enough to know that you are an inspiration on our annual pilgrimage. To many of us, it is the one bright spot of the year toward renewed effort and endeavor. Never in any assembly have I met gentlemen with less professional jealousy, more kindness, or received more courteous treatment than among the members of the American Association of Museums.

THE ART MUSEUM FOR THE COMMUNITY

ELEANOR A. WADE

Curator, Springfield Art Museum, Springfield, Massachusetts

Read at the New England Conference of The American Association of Museums, Pittsfield, Mass., Oct. 1, 1920.

There is such a diversity of purpose in museums that there can be no rules in regard to the installation, and every museum is obliged to work out its own problems. The arrangement suitable for a Univeristy Museum, whereby the student may find certain objects in the least possible time, or for the Museum of Natural History, or the Historical Museum, does not seem to be suitable for a Museum of Art planned especially for the enjoyment of the people.

A passionate love of beauty and color has been the incentive which has caused Mr. George Walter Vincent Smith to spend the greater part of his life in getting together the various treasures in the Springfield Art Museum. It was the aesthetic appeal,—beauty in form, in color, in design, or in workmanship, and not the mere fact of age or because of their connection with some person of renown which guided their selection. So, in the arrangement of the collection, the same idea has prevailed. To bring to the public a joy in the individual creation and also a feeling of harmony and symmetry in the arrangement has always been the object in view.

As Mr. Benjamin Ives Gilman has said in his valuable book, "Museum Ideals," "The primary aim of exhibitions of art is to bring it about that

certain artistic intentions shall be apprehended by the spectator of the objects fashioned to embody them."

At the present time much stress is put on the educational efforts of Art Museums as well as those of Natural History Museums, and it is proper that this should be so; but the first duty should be to present to the general public or to the casual visitor an immediate impression of harmony and repose. To do this considerable ingenuity is required to so vary the arrangement of the cases that the exhibit shall not appear dull or uninteresting.

In a collection of the fine and applied arts of different countries and periods, every object has its individual appeal and the first impulse is to so place it that its beauty will be revealed at once, but this is not always possible and at the same time retain the symmetrical balance necessary.

It is unfortunate for the finest appreciation that works of art must to a large extent be displayed in cases, as often the fine workmanship and gradations of color are in a measure lost behind the glass, but at present no other way is known whereby we may preserve for future generations treasures which cannot be duplicated.

We realize that at present the cases in the Springfield Art Museum are overcrowded, and we are looking forward to the time when an addition to the building will allow us to improve our present installation.

While, as I have said, aesthetic enjoyment and an effort to increase a love of the beautiful is our principal aim, every advantage possible is given to the student. Anyone is allowed to copy designs. We have many beautiful antique brocades, embroideries, etc., packed away for lack of space to exhibit, which are cheerfully shown to those seeking designs or combinations of color.

We have in Springfield no Children's Art Museum, but we give to any child over six years of age a ticket or pass with name and address written upon it, which will allow them to come to the museum any time during our opening hours. They are encouraged to ask questions, and receive as courteous treatment as their elders.

The keen enjoyment which Mr. Smith has experienced in collecting his treasures, he is anxious to pass on to the public, and he feels that one duty of the museum is to so arrange the collection that even the casual visitor will carry away a keener appreciation of and love for the beautiful.

Candace Wheeler says, "It is curious how much of a hold Art has upon people who know very little of it, either technically or theoretically, but it is the eternal lure of beauty which rules the world."

THE AMERICAN ASSOCIATION OF MUSEUMS

NEWS

VOTING FOR ASSOCIATION OFFICERS.

On February 23d, the Secretary of the Association mailed to each member the council's nominations for officers for the year beginning May, 1921. Under the new By-Laws, any five members may present additional nominations for any or every office. All such nominations reaching the secretary on or before April 13th, will be incorporated in the final ticket. This is the first time that voting by mail for officers of the Association has been practiced. The method was adopted in order to give every one an opportunity to nominate for office and

to vote whether or not they attend the annual meeting.

An Album of American Museum Buildings. The Secretary of the Association has recently asked in a circular letter to the Sustaining members of the Association, for 8 x 10 photographs of

(1) Exterior of museum buildings
(2) Interior views
(3) Floor plans.

These are to be made into an album for exhibition at the Cleveland meeting and for permanent record to be kept up to date. The album may then be loaned to museums, architects, or any responsible parties interested in plans, architecture, etc. of museum buildings.

Methods of Cataloguing Museum Objects. The Secretary has also asked for sample cards with brief description of methods used by the different museums in accessioning and cataloguing the objects and specimens in the museum. When an accession book is used a specimen page is desired. This material is also to be made into an album and will be shown at the Cleveland meeting, and afterwards will be kept at the Secretary's office for reference or loan in answer to inquiries about methods of cataloguing museum material.

Museum Publications. The Secretary's office is also busy getting together data regarding the publications of American museums. This data will be published in a future number of Museum Work. Museums that have not forwarded a list of their publications will help in this work by doing so at an early date.

Our Membership. Recently every member has been sent a membership application blank. These are for you to use in doing your bit for the Association. All new memberships received between now and April 30th will date from May 1, 1921, the beginning of the new year, unless otherwise requested. Thirty-two new active members have been added since May 1, 1920. This means that the Association is growing. With your help it will grow faster. It is a little thing for you to invite your colleague's attention and secure him or her as a member of the Association, but it may mean a big thing for your colleague. Please!

Classified Museum Information. President Rea has appointed a committee consisting of Laurence V. Coleman, Edmund O. Hovey, and Harold L. Madison to submit a plan at the Cleveland meeting for the classification and distribution of museum information. The subject matter is to include information pertaining to museum technique, administration and other activities.

LITERATURE FOR MUSEUMS

"Zuni Breadstuff," by Frank Hamilton Cushing. Vol. VIII of "Indian Notes and Monographs," Published 1920 by Museum of The American Indian, Heye Foundation, New York City.

"The Hawaiian Portion of the Polynesian Collections in the Peabody Museum of Salem." Octavo, 56 pp., ill. Salem, Mass., 1920, by Lawrence W. Jenkins, Curator of Ethnology, Peabody Museum.

FURTHER PUBLICATIONS OF THE SMITHSONIAN INSTITUTE ISSUED IN DECEMBER, 1920

(From Smithsonian Report for 1918)

No. 2570: "Foot-plow Agriculture in Peru," by O. F. Cook.

No. 2571: "Sun Worship of the Hopi Indians," by J. Walter Fewkes.

No. 2572: "A Constitutional League of Peace in the Stone Age of America," by J. N. B. Hewitt.

No. 2573: "The Problems of Degeneracy," by A. F. Tredgold.

No. 2574: "History in Tools," by W. M. F. Petrie.

No. 2575: "The Background of Totemism," by E. W. Hopkins.

No. 2576: "A Great Naturalist: Sir Joseph Hooker," by Sir E. R. Lankester.

From Smithsonian Report for 1920

No. 2586: Report of the Secretary of the Smithsonian Institution for the year ending June 30, 1920.

No. 2587: Report of the Executive Committee and Proceedings of the Board of Regents for the year ending June 30, 1920.

Miscellaneous Collections

No. 2588: "Diagnoses of Some New Genera of Birds," by Robert Ridgway. Vol. 72, No. 4.

No. 2589: "New Selaginellas from the Western United States," by W. R. Maxon. Volume 72, No. 5.

PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING DECEMBER, 1920

Proceedings—Separates

No. 2344: "Diptera of the superfamily Tipuloides found in the District of Columbia," by C. P. Alexander and W. L. McAtee.

No. 2345: "Notes on Aglesite, Anthrophyllite, Calcite, Datolite, Sillimanite, Stilpnomelane, Tetrahedrite, and Tripolite," by Earl V. Shannon.

No. 2346: "Two new genera and species of Acanthocephalous worms from Venezuelan fishes," by H. J. Van Cleave.

LIST OF THE PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING JANUARY, 1921

Bulletin 100, Volume 1, Part 8: "Contributions to the Biology of the Philippine Archipelago and Adjacent Regions. Polychaetous annelids collected by the United States Fisheries Steamer 'Albatross' in the waters adjacent to the Philippine Islands in 1907–1910."

Proceedings Separate, No. 2349: "A Revision of the North American species of ichneumonflies belonging to the genus Apanteles.

No. 2352: "Amphibians and reptiles from Southern Peru collected by the Peruvian Expedition of 1914–1915 under the auspices of Yale University and the National Geographic Society."

Baker, C. H. Collins. Nederlandsche portretten in de Dulwich Gallery. Plates, illus. (Onze Kunst. 1915, p. 101–110.)

Buschmann, P. Rubens en Van Dyck en het Ashmolean Museum te Oxford. Plates, illus. (Onze Kunst. 1916, p. 1–24, 41–51.)

Grownoski, Camille. La réouverture du Musée Cernuschi et les théories nouvelles sur l'art chinois primitif. Illus. (Renaissance de l'art français. Paris, 1920, p. 464–471.)

Jamot, Paul. The acquisitions of the Louvre during the War. IV. Illus. (*Burlington Magazine*, Nov., 1920, p. 219–220.)

Les Nouvelles Acquisitions de Musée de Versailles (chornique des arts, Nov. 15, 1920, p. 151.)

Schmidt-Degener, F. Een onbekend portret van Constantijn Huygens in de National Gallery. Plates, illus. (Onze Kunst. 1915, p. 113–129.)

Sirén, Osvald. Early Italian pictures at Cambridge. Illus. (*Burlington Magazine*, v. 37, 1920, p. 289–303.)

Steenhoff, W. De Randwijk. Collectie in het Rijksmuseum te Amsterdam. Plates, illus. (Onze Kunst. 1915, p. 89–97.)

The late Dr. Frederick J. V. Skiff, Director of Field Museum, Chicago; Charter member of The American Association of Museums and its president 1910-11. Died February 24, 1921, in his seventieth year.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

APRIL—MAY—1921

VOLUME III NUMBERS 7 AND 8

CONTENTS

DR. FREDERICK J. V. SKIFF . . . . . *Frontispiece*

NEWS FROM SCIENCE MUSEUMS 197

NEWS FROM ART MUSEUMS 201

NEWS FROM HISTORICAL MUSEUMS 206

A MUSEUM OF FINE ARTS IN UTOPIA . . . *Huger Elliott* 210

THE READING PUBLIC MUSEUM AND ART GALLERY . *Levi W. Mengel* 214

REGIONAL COMMERCIAL AND INDUSTRIAL EXHIBITS IN MUSEUMS . . . . . *Ralph L. Power* 218

EXHIBITION FURNITURE USED BY THE UNITED STATES DEPARTMENT OF AGRICULTURE . . . *F. Lamson-Scribner* 220

CINEMA MICROSCOPY INVALUABLE IN TEACHING BIOLOGY *Charles F. Herm* 225

SPECIAL ANNOUNCEMENT TO MUSEUMS IN CONNECTION WITH A COURSE IN VISUAL INSTRUCTION 228

CLEVELAND MEETING 233

LITERATURE FOR MUSEUMS 234

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THE CALL OF THE SCHOOLS

THROUGHOUT America the schools are calling more and more insistently for coöperation on the part of the museums. Is your museum responding, or is it ignoring this opportunity to fit itself into the new educational order of things? For whom is science, art and history, if not for the people? Who but the children of today are the people of tomorrow? Museums often complain of lack of public interest. Where will they find it a decade from now if they turn the teachers and children from their doors?

Do not make the mistake of refusing to hear on the ground that your museum is dedicated to science, or art, or history. Rather, broaden the outlook of the museum while still retaining the foundation of truth and beauty upon which the institution is builded.

NEWS FROM SCIENCE MUSEUMS

Dr. FREDERICK J. V. SKIFF

In the death on February 24th of Dr. Frederick J. V. Skiff, the American Association of Museums loses one of its founders, and museum interests everywhere a warm and able supporter. Dr. Skiff was one of the group of museum directors who met informally in Washington in 1905 to consider the advisability of establishing an association of the Museums of America, and his was one of the nine names signed to the invitation issued December 27, 1905, to museums to send representatives for the purpose of organizing such an Association. He was a charter member of the Association and retained his interest and membership until his death, being President in 1910-11, and in this capacity and as second vice-president, first vice-president and councilor, serving as an official from 1908 to 1914.

Dr. Skiff's life comprised a wide range of activities. Of New England birth and parentage, the atmosphere of the West early appealed to his active temperament, and before reaching his majority he had established himself in newspaper work in Lawrence, Kansas. Social and industrial conditions in that region at that time had not yet reached a stable basis and many incidents of strenuous activities during that period enlivened Dr. Skiff's memories in later years. A similar field with wider opportunities led him in 1877 to Denver, where he remained for a number of years as editor and manager of the Denver Tribune. He also served while there for two terms as a representative in the Colorado legislature and as State Commissioner of Immigration and Statistics. Mining being one of the leading industries of Colorado, it was probably inevitable that the Commissioner of Statistics should be called upon to prepare an exhibit of this industry for the World's Columbian Exposition. The exhibit so prepared was probably the largest and most complete of the state exhibits in mining to be seen at the Exposition and a call to be chief of the department of mines and mining of the Exposition soon followed. This position was filled with such marked ability and success that its holder was also appointed deputy director-general of the Exposition. The plan for establishing a permanent museum as an outgrowth and successor of the Exposition at its close met Dr. Skiff's hearty approval, and being appointed its director, the chronicle of the remainder of his life is largely that of the institution now known as Field Museum of Natural History. To the establishment and maintenance of this institution, Dr. Skiff gave his best talents, and just as at St. Paul's Cathedral in London, he who would see the monument to its architect is bidden to "look around," so the monument of Dr. Skiff may be seen in the beautiful marble structure now being occupied by the Field Museum.

Though he spent many years in newspaper work and was possessed of an exquisite literary taste, Dr. Skiff left little in written form as far as the writer is aware aside from the annual reports of the Field Museum which might serve as contributions to museum literature. The principles which he regarded as fundamental are probably best illus-

trated in the museum where his life work centered. The dignity and seriousness of their calling he often urged upon museum workers and it was a not uncommon act of his just before entering the museum building to raise his hat for a moment in token of the reverence which he felt for the activities being carried on there. To this high conception of his profession was added a steadfast courage which never faltered in the midst of difficulties, whether they lay in physical infirmities, lack of appreciation or in the uncertainties which seem to be incident to all progress. It was quite true of him, as the Chicago Evening Post said, editorially, that "He won and held men of all ages by the gay courage of his soul. Neither the final great adventure nor any other lesser adventure of life found him appalled or dismayed." Such an example of steadfastness is perhaps peculiarly helpful to museum workers, since to them especially there come at times temptations to discouragement from the occasional apparent isolation and lack of understanding of their efforts.

The extension of museum influences to the farthest possible bound was another cardinal principle of Dr. Skiff's creed, which found expression in the Field Museum in the establishment of the N. W. Harris Public School Extension of the museum, through the generous aid of Mr. Harris. Speaking before the National Education Association in 1905, Dr. Skiff said: "I believe the deepest, broadest purpose of a museum is accomplished in communities. The city or town in which a museum is located is uplifted by its presence, and in time its influence for culture and intellectual betterment is felt by the whole people, and the inhabitants generally become better informed and more intelligent and cultivated members of society. Mr. Roosevelt has said that one piece of first rate work is worth a thousand pieces of second rate work. He was speaking of the university, and I expect that in the centuries such individual eminence in scholarship would be better for society; but the purpose of the museum, while to educate the few, should be, nevertheless, and more importantly, to instruct the many.

—Oliver C. Farrington

MUSEUM OF NATURAL HISTORY, UNIVERSITY OF ILLINOIS.

The collections of the University Museum have recently been enriched by the addition of several notable collections. Chief among these is the material brought together by the late Mr. Anson A. Hinkley, of Du Bois, Illinois. This consists of upwards of 200,000 specimens of land and fresh water Mollusca. Mr. Hinkley was a collector and student of this class of animals for over thirty years, visiting many parts of the south as well as Mexico, Guatemala, Venezuela, and other parts of South and Central America. The collections are unusual in that they have been carefully gathered both as to habitat and location, and also as to number, many of the species being represented by an abundance of specimens, providing excellent material for the study of variation. The labors of Mr. Hinkley have added five new genera and subgenera and 113 new species to the American fauna, and cotypes of all these species are in the collection. Some time ago the University acquired the Unionidae collection of Mr. Hinkley, and these combined collections, including the Daniels material acquired last year, place the University Mollusca collection among the most complete in American species.

The heirs of the W. A. Nason estate have presented Dr. Nason's collections of insects and mollusks to the University. These consist of upwards of 50,000 specimens of insects, mostly American and largely Illinois, about 10,000 specimens of land, fresh water, and marine mollusks, and many plants from Illinois.

Through the kindness of Professor W. K. Moorehead, of Phillips Academy, the museum has received about 600 specimens of ethnology representing the culture of American tribes.

The museum exhibits installed during the past six months include a synoptic collection of the Molluscoidea and Mollusca, an exhibit of the birds most useful to the agriculturists, and exhibits illustrating the adaptations of some animals as relating to their food, protection and locomotion. A collection of the Mollusca of the Chicago Area was prepared and lent to the Wild Flower Preservation Society for its exhibition in the Art Institute, Chicago, during December and January.

The museum is building up a large collection of Pleistocene fossils, in the hope that ultimately a fairly complete knowledge may be gained of the life of this interesting period of the earth's history. About 10,000 specimens of carefully identified mollusks are now installed in the study series, and there are a number of plants, arthropods, and mammals, as well as a single bird bone from Chicago deposits. Material of this character secured by field parties of the Illinois Geological Survey is being deposited in the University Museum for study and preservation.

NEW YORK BOTANICAL GARDEN APPOINTMENT.

Mr. Arthur Hollick has been appointed Paleobotanist at the New York Botanical Garden, and will begin his duties in this capacity on July 1, 1921. The position of Paleobotanist is a new one, established after recommendation by the Scientific Directors of the New York Botanical Garden.

AMERICAN MUSEUM OF NATURAL HISTORY

The American Museum of Natural History has instituted a new series of publications under the title of *American Museum Novitates* for the prompt publication of preliminary announcements, descriptions of new forms and similar matters of information which it desires to bring to the attention of the scientific public without the delays inevitable to ordinary publication. The articles in the new serial are not expected to exceed sixteen printed pages of octavo size in length including illustrations. They are numbered serially and paged independently. An index will be provided for approximately each three hundred pages. This series was established in January and seven articles have already appeared.

FIELD MUSEUM OF NATURAL HISTORY OPENS MAY THIRD

The great task of moving the entire contents of the museum from the old building in Jackson Park to the new, permanent structure in Grant Park has been finished and installation in the new quarters has progressed nearly to completion in preparation for the opening of the building to the public on May 3d. Moving was accomplished partly by rail and partly by auto trucks, the rail transportation occupying thirty-four days and the truck transportation one hundred and thirty-one days. A total of 1,727 exhibition cases, 11,645 large crates, boxes and barrels and 8,006 crates of furniture, books, etc., were moved. These filled 321 freight

cars and 355 auto trucks. From 72 to 110 men were employed daily during the moving period and a total of 27,134 working hours were consumed in the task. The total cost of the transference was $70,000, damage to material in transit being only $1,250, and of restoring material $2,800. The entire cost of packing supplies was $4,897.52. The estimated value of the glass alone that was moved was $753,000.

ACTING DIRECTOR OF FIELD MUSEUM

Mr. D. C. Davies, recorder of the Museum and assistant secretary to the Board of Trustees, has been appointed acting director to succeed the late director, Dr. Frederick J. V. Skiff.

"ARROW POINTS"

The Alabama Anthropological Society, with headquarters in Montgomery, is issuing a twenty page monthly bulletin with the above title, to illustrate current activities of the organization.

The Society was organized May 13, 1909, has held one hundred and twenty-eight meetings, and is quite active; but the president on July 1st, last, conceived the idea of issuing, on mimeographed sheets, this little bulletin as a means of encouraging and stimulating the membership to continued activity.

One feature of each month's issue, is an article on the etymology of the present day place names in each county in the State, which show by their name to have aboriginal influence. There are sixty-seven counties in the State, so this feature has months to continue. Other features are one scientific article each month, as well as drawings and photographs of recent archaeological finds, and results of exploration work done by the Society.

The membership in the organization is active, limited to residents of Montgomery only; non-resident active, not limited; associate and honorary. The Society when organized, had the late Dr. Thomas M. Owen as President, with Peter A. Brannon as Secretary. The present officials are Peter A. Brannon, President; Dr. H. B. Battle, Vice-President; Dr. J. P. Bibb, Treasurer; and R. B. Burnham, Secretary. Monthly and special meetings of the Society are held during the winter months in Montgomery, while exploration meetings, from April to November, are held in other parts of the State.

BOSTON SOCIETY OF NATURAL HISTORY

New England Sharks. The Society's March, 1921, Bulletin describes the "New England Sharks in the Society's Collection" in a most interesting and instructive way. The latest and biggest addition to the collection will be a Basking Shark or Bone Shark (*Cetorhinus maximus*) captured last summer at Menemsha, Martha's Vineyard. Before skinning, the shark measured 26 feet 6 inches from the tip of the snout, following the axis of the body and thence the curvature of the long upper lobe of the tail. The interesting notes as to this specimen's capture, as well as the description of incidents in connection with the capture of other of these huge marine animals, make about ten pages of fascinating reading in the Bulletin.

"THE MUSEUMS JOURNAL"

The British Museums Association has announced that following the March number, 1921, and until further notice, *The Museums Journal*, the official organ of the Association, will be issued quarterly instead of monthly. The heavy cost of printing and paper during the past few years has been the cause of this step. The Museums

Association hopes in the near future however, to resume the monthly issue.

CHARLES EDWARD FAGAN

The death of Mr. Charles Edward Fagan, C.B.E., I.S.O., Secretary of the British Natural History Museum, occurred on January 30th due to pneumonia.

MUSEUM FELLOWSHIPS

Four Fellowships of one thousand dollars each are offered by the Bernice P. Bishop Museum at Honolulu, for study and research in Anthropology, Botany, Zoology, Geology, or Geography. The Fellowships are open to men and women who have completed at least one year of graduate study at an institution of high standing. Preference will be given to candidates who have already obtained the degree of Doctor of Philosophy or who have demonstrated their fitness to undertake original research.

SUMMER SCHOOL

The University of Arizona announces a Summer School in *Spanish and in Mexican Archaeology*. The itinerary states that the personally conducted party will leave Tucson, Arizona, June 21, 1921, arriving in El Paso, Texas, August 19, 1921; $450 all expenses included. For further information address Byron Cummings, Professor of Archaeology and Charles A. Turrell, Professor of Romance Languages, The University of Arizona, Tucson, Arizona.

NEWS FROM ART MUSEUMS

TOLEDO MUSEUM OF ART

The Toledo Museum has outgrown its present building and plans have been drawn by Green and Wicks of Buffalo, architects of the present building, to enlarge the building to nearly treble its size. Work on the addition will begin as soon as conditions improve, the cost of building being met by the generosity of Mr. E. D. Libbey, President of the Museum. The plans provide for the addition of twelve galleries, several class rooms and an enlarged auditorium.

Out of the Museum's various musical activities for children last year, a call came for still further study of rudiments of music, interpretation and ear training, which has been met this year by a class with an initial membership of eighty-five under the direction of Miss Lina C. Keith. Out of the present and previous classes it is planned to form a Museum Choral Club. Many of the young people are taking up instrumental work and will soon be able to present some interesting programs for audiences of children.

A year ago the Toledo Museum made arrangements with the Library Board whereby paintings owned by the Museum which could be spared for a time are hung in the central library building and the branch libraries. Each painting so placed is accompanied by a descriptive and critical label, bearing also a bibliography, thus facilitating study of the pictures from the books in the library. The paintings so placed are changed from time to time.

LOS ANGELES MUSEUM OF HISTORY, SCIENCE AND ART

ART DEPARTMENT. The Department of Fine and Applied Arts of the Los Angeles Museum of History, Science and Art was organized in 1913. It has one large art gallery, 50 x 100 feet,

which is used for temporary exhibitions, and small rooms suitable for exhibits of prints, etc.

Permanent Collection. The permanent collection is hung in the rotunda and is composed of thirty-six paintings by contemporary American artists, largely donated by Mr. and Mrs. William Preston Harrison and added to by purchases and gifts.

The Museum also possesses a splendid collection of etchings, a great many of which are gifts of Wallace L. DeWolf. This collection is composed of eighty-eight etchings, among them rare prints by Whistler, Zorn and Seymour Haden.

Exhibits. Exhibits are held monthly in the main gallery. Two general exhibitions of the works of local artists are held annually, in the fall and spring; known respectively as The California Art Club Exhibit, and The Painters' and Sculptors' of Southern California Exhibit.

Two exhibits of work in black and white are held yearly: The International Photographic Salon, under the auspices of the Camera Pictorialists of Los Angeles and the International Print Makers' Salon, held under the auspices of The Print Makers' Society of Southern California. This last exhibition is unique among exhibits in graphic art and is generally recognized as the most representative international print exhibition held in America. In 1921 there were eighty-six entries from England, one hundred thirty-seven entries from France, with smaller entries from Japan, Belgium, Italy, Sweden and of course a very large and representative collection from the United States and Canada. A total of something over a thousand prints were submitted to the jury, from which number four hundred were selected for exhibition.

Individual, or "one-man" shows of the work of local artists are held from time to time, and exhibitions of paintings by artists of national reputation and loan exhibits are held whenever such collections are obtainable. During the present season individual exhibitions of paintings by Hovsep Pushman and William Rietschel were placed on view.

Extension Work. The Art Department of the Museum sends out travelling exhibitions to libraries, clubs and high schools adjacent to Los Angeles, in an endeavor to extend its usefulness to patrons generally throughout the country. It now supplies ten institutions regularly with monthly exhibits. An interest in this department of the Museum's activities is developing rapidly.

In addition to the individual catalogues for special exhibits, an illustrated bulletin is published quarterly by the department.

Museum Attendance. The attendance at the Museum of History, Science and Art for the month of February, by actual count, was 38,819. Using this as a basis, it is estimated that approximately 500,000 persons visit the Museum during the year, which is 84 per cent of the population of the city of Los Angeles and 51 per cent of the total population of the county.

New Director. William Alanson Bryan has recently been appointed director of the Museum of History, Science and Art to fill the vacancy caused by the death of Dr. Frank S. Daggett last year.

MR. HAMBIDGE LECTURES AT CHICAGO

The Scammon Lectures of the Art Institute of Chicago in April will be delivered by Mr. Jay Hambidge on Dynamic Symmetry in Design. The six lectures are under these titles: The Nature of Design; Natural Symmetry and Formalized Art; Surveying in its Relation to Design; Craftsmanship,

Proportion and Symmetry; Symmetry in Architecture, Sculpture and Painting; Symmetry in Modern Design. The modern application of his theories of proportions in design makes this series of lectures an event of unusual importance.

Mr. Hambidge, who began his career as a painter, became impressed twenty years ago with the incoherence of modern design and began to search nature for some correlating principle to give artists control of areas. After studying the bases of design both in nature and art, he made the analysis that there are two types of symmetry or proportion, the dynamic and the static. Dynamic symmetry, which is the more subtle and vital of the two, reached the height of its development in the greatest Greek period, but seems to have been a lost principle ever since.

In his study of the principles of Greek design he has given special attention to Greek pottery, as he believes that it is absolutely architectural in all its elements. His researches in this field are based on a vast number of measurements, among them those of the Greek vases in the Metropolitan Museum and the Boston Museum of Fine Arts. These measurements have been recorded in his treatise, *Dynamic Symmetry: the Greek Vase*. For the past two years Mr. Hambidge has been editor of the magazine, *The Diagonal*. He has held the Sachs Research Fellowship of Harvard University and lectured at Yale and Harvard, and to classes in New York City, Boston, and Europe. He comes to Chicago directly from a year of research on the Parthenon at Athens, where he has been collaborating with Dr. Caskey of the Boston Museum.

SPECIAL EXHIBITIONS OF CASTS

The usual fate of a collection of casts in a large museum is to be huddled up in the most undesirable galleries to make room for originals and only to be visited by classes in the history of art. The Metropolitan Museum of Art hopes to meet this unfortunate crowding by making from time to time special exhibitions of small groups of casts chosen from its whole collection, such as those of the Michael-angelo sculpture which were shown from the middle of March to the middle of April. The pedestals were toned a blue grey which, with the addition of some laurel wreaths and two large rugs used as backgrounds, gave color and dignity to the works of this great artist. It is a suggestion which other museums may wish to follow for short periods between important exhibitions.

FRENCH PAINTINGS AT THE METROPOLITAN MUSEUM OF ART

A loan exhibition of unusual importance has been arranged at the Metropolitan Museum to open the latter part of April and continue throughout the summer. The French Impressionists and Post-Impressionists have so long been the subject of violent discussion that a group of collectors and artists have expressed the desire to see these modern pictures in comparison with others of accepted standards. It is at their suggestion and with their help that this exhibition has been undertaken.

The emphasis has been placed on the works of Cezanne, Pissarro, Gauguin, Van Gogh, Seurat, Matisse and Derain. There will also be a few examples of others who came before and contributed to the art of these men, such as Daumier and Manet. It was felt that Claude Monet is so universally known and recognized, and his works so fully exhibited in New York of recent years that no attempt will be made to include him

in the list. Renoir and Degas will add their color and fascination to the show, and the imaginative side of the modern French style will be shown by a large group of paintings by Odilon Redon.

This is a remarkable opportunity for the study of this interesting and vital phase of French art from a large collection of paintings which are usually not available to the public.

EXHIBITION OF SWISS ART

An exhibition of Swiss painting and sculpture, the first extensive showing we have had from that country, has been sent to America by the Swiss Government through the efforts of Mr. Fox, Director of the Brooklyn Museum, where it was seen during March. From there it began its circuit with the Pennsylvania Academy in Philadelphia then goes to the Corcoran Gallery in Washington and continues through the West.

This exhibition shows well the influence of French, German and Italian on the different Swiss sections on account of their proximity and similarity of language. In addition we see, however, throughout the show the same purity of atmosphere and clarity of outline which is the natural effect of their mountain heights. The artist we are most familiar with through reproductions is Boecklin, a variant of whose *Island of the Dead* is shown. He is claimed by the Germans in all their books on modern art, and yet there is more of Italian influence and quiet mysticism seen in his landscapes. The most outstanding figure, Hodler, who has the largest following among living Swiss artists, is represented by paintings of hard delineation, as in the row of disillusioned old men seated on a bench, called the *Life Wearied*, and of harsh color and ungainly drawing, as in the painting of two half nude women seen against a field of poppies called *Sensation*. Another picture showing strong characterization is Max Buri's *Village Politicians*, representing three earnest men in consultation around a table. There are a great number of landscapes in the show and chief among them is Segantini's large canvas called *Spring Pastures*, a lovely expanse of meadows and lakes with a horizon of distant snow topped mountains.

ART CONVENTIONS

As usual the spring is full of Art Conventions. Besides that of The American Association of Museums, which occurs in Cleveland, May 23–26, there will be held,—The Twenty-seventh Annual Convention of the Western Arts Association in Peoria, Ill., May 3–6; The Fifty-fourth Annual Convention of the American Institute of Architects in Washington, D. C., May 11–13; The Annual Convention of the Association of Art Museum Directors in Washington, D. C., May 16–17; and The Twelfth Annual Convention of the American Federation of Arts in Washington, D. C., May 18–21.

INDIAN PICTURES FROM SANTA FE IN NEW YORK

An interesting section at the annual exhibition of the Society of Independent Artists in New York was a group of paintings by Indians representing the ceremonial dances of the Indians of the Southwest. A few of these were lent last year by the Art Museum of New Mexico at Santa Fé, and were so well received that the exhibit was extended this year. The clear, simple colors and child-like, diagrammatic drawings were refreshing to find among the moderns. The Independents claim that these Indian paintings are the greatest art produced in America and are closely allied to their own work.

STAFF NOTES

The Cleveland Museum of Art has been fortunate in securing the services of Mr. Rossiter Howard, of the Minneapolis Institute of Art, for its educational staff. Mr. Howard is well fitted by extensive study and travel to carry on this work. For nine years previous to the war he was Paris Director of the Bureau of University Travel, and during the war he worked with the Army Y. M. C. A. as platform lecturer and educational director in military camps.

The Cleveland Museum of Art has a "Publicity Secretary" in the appointment of Mr. I. T. Frary last January to give part time services in this capacity. It is believed that Mr. Frary who has both an artistic training and an experience in social service during the war, will make known to the citizens the Museum's many ways of serving all kinds of people.

THE KING STRINGED INSTRUMENTS

The interesting collection of stringed instruments gathered from many lands by the late Charles G. King, Jr., have been presented to The Cleveland Museum of Art in his name. Included in the collection are a number of primitive instruments from which have developed the more complicated instruments, such as an African lute whose bent stick leads to a stringing which indicates the development of the harp. Mr. J. Renwick Metheny has put the instruments into fine condition for exhibition.

GIFT OF PAINTINGS

The Reading Public Museum and Art Gallery has received a valuable collection of paintings from Mrs. William Lyttleton Savage of Philadelphia. The collection numbers upwards of sixty paintings, and is valued at between forty and fifty thousand dollars. Among the paintings of note is a beautiful Corot. Narcisse Diaz is represented by three superb examples. There is a charming little Cazin of the "Rising Moon at Sunset." There are many others of the great painters of the Barbizon school. Constant Troyan, Jules and Rosseau are all represented by small but exquisite examples of their best art. The pictures are not all of the Barbizon school. There is a beautiful little painting of a shepherdess by Michetti; also a charming little figure by F. Vinck, a famous contemporary Flemish painter. Herman Corrodi has a most charming landscape; and Andreas Achenbach, leader of the Dusseldorf school is represented by a marine. The great charm of the collection is in the fact that many of the paintings are little gems of great artists.

The acquisition of this collection only emphasizes the great need for a building to house and display the material now in the Art Gallery of the Museum. The basement of the Administration Building is crowded with unopened cases. The splendid collection of prints and etchings, as well as Ivories, potteries, bronzes, are hidden from view; and the great natural history collections are not accessible. To even display a portion of Mrs. Savage's generous gift will mean the temporary retirement of many other paintings.

Dr. Levi W. Mengel, the Director of the Museum, expects shortly to place the paintings on exhibition.

The gift is a memorial to Mr. and Mrs. George de Benneville Keim, the parents of the donor. Their portraits by Dvorak accompany the collection.

NEWS FROM HISTORICAL MUSEUMS

AMERICA

In an article in the February *Historical Outlook* entitled "Education for Citizenship," Lawrence C. Staples, executive secretary of the National Committee for Teaching Citizenship, points out four main deficiencies in which he thinks the voters of America are ill prepared to participate in the guidance of the American nation:

"1. Information.—There is a general ignorance of the fundamental facts and principles upon which a sound social and economic policy can be based.

"2. Interest.—A large proportion of the people are not only ignorant of these problems, but quite indifferent also.

"3. Critical capacity.—The average citizen, chiefly on account of his lack of information, bases his judgment of any problem on the judgment of others.

"4. Social consciousness.—Perhaps the most serious danger of all is due to the lack of social consciousness, of a philosophy of conduct which is based not on individual prosperity alone, but on the welfare of the whole community."

The last seems to touch the real problem closely. We may agree that the only solution lies in education, but education for what? What will education do for the spirit of men one towards another?

The awakening of a spirit of love of country is seen every day in historical museums when the alien or the indifferent citizen is brought in contact with the fundamentals of American History. The modest beginnings of our institutions, the high achievements of individual heroes, the monumental characters of history almost immediately intrigue the imagination and stir the souls of even the seemingly hopeless cases to sane interests which can but ripen into constructive ideas.

A Nationwide campaign looking to the naturalization of the thousands of ex-service men of foreign birth has been inaugurated by the American Legion, Franklin D'Olier, national commander, having sent instructions to State department commanders, who in turn will transmit them in substance to the eight thousand posts of the organization throughout the country.

The permanent war museum and library of the American Legion has been established at Indianapolis, Indiana. Citizens of that city and state will erect there a memorial building to be used as national headquarters of the Legion and other organizations of previous wars, as an auditorium for public gatherings and for permanently housing the war library and museum. Prominent among the war relics will be the first American flag to go "over the top," which was presented to the American Legion at Minneapolis by the Canadian War Veterans' Association. The Library will contain everything available pertaining to the history of the Great War.

IOWA

Pursuant to the provisions of the will of Grenville M. Dodge, the famous Civil War General and railroad engineer, there have come to the Historical Department of Iowa, at Iowa City, his Army records, maps, photographs, letters and little books relative to surveys and explorations of the two overland routes to the Pacific Ocean, the Union Pacific and Texas-Pacific, of which General Dodge was in charge.

With these is a life size portrait of General Dodge as Grand-Marshal of the Grant Monument Parade in New York.

The State Historical Society, in the February *Palimpset*, emphasizes the interest, to the historically minded, of the Old Military Road from Dubuque to Iowa City, and of the Mormon Trail beaten in winter and summer by the feet and wagons of thousands of fugitive followers of Joseph Smith and Brigham Young fleeing the wrath of Illinois. A marker was recently erected at Brittain's Grove in Van Buren County locating the first over-night stop of the Mormons after leaving Nauvoo. Hikers are advised that many a little village that has had an historic past, though never a courthouse, is well worth a pilgrimage because of the quiet, quaint flavor of old days and undisturbed ways. There is the village of Bradford, in Chickasaw County with its two heirlooms, the old Bradford Academy building and the "Little Brown Church in the Vale," where more than three score years ago the song was first sung that has been heard the world over. And in Cedar County there is Springdale, a quiet town of Friends where John Brown made his headquarters in the winter of 1857–1858, and where his men perfected themselves in the unfriendly art of warfare.

Aside from roads and towns there are many other shrines of old-time men and events. Around the lakes of Dickinson County are the scenes of the famous Spirit Lake Massacre. Here and there over the State are the remains of old forts and stockades. On the banks of one river is the grave of Julien Dubuque who came to Iowa before Washington was President, and on the bluffs of the other river near Sioux City a monument rises above the bones of Sergeant Floyd who lost his life with the Lewis and Clark Expedition more than a hundred years ago.

In Wapello County the Indian Agent, Joseph Street, is buried on the site of the old agency ground, and with him lies Chief Wapello, buried at his own request by the side of his white friend. There are Indian mounds in at least thirty-five counties in the State and the refuse heaps of factories of arrowheads and axes; there are sites of vanished Indian towns and fields where Sioux and Winnebago and Sac and Fox Indians waged desperate battle.

CONNECTICUT

In his annual address last year before the New Haven Colony Historical Society, President William A. Beardsley announced the loan, by Mr. Eugene De Forest, of an extensive collection of pewter. Since then many other pieces have been added, so that now what is probably the largest and finest collection of ancient pewter in this country may be seen at New Haven. There are many examples of Chinese and Japanese work, but by far the larger part of the collection is made up of American, English, and European specimens. It is all carefully labeled, and is, therefore, a constant source of pleasure and instruction to the many visitors to the building.

The following articles added to the Museum this year are suggestive of American manners and customs: Section of Yale Fence; Photographs of Libby Prison; Cannon Ball found imbedded in earth wall of Fort Clinton, West Point; Warming Pan for hot water; Dance Blanket, with goat-toe ornaments; Reel for spinning woolen yarn; Foot Stove; Sand Boxes for drying ink; Portable Writing-desk; Airplane Propeller, made in large numbers by the Shoninger Co. during the recent war; Cap Ironer, much used 75 years ago.

NEW YORK

The Buffalo Historical Society has for the fifty-nine years of its existence preserved the records in its chosen field, namely, Western New York. In doing this it has certainly been more thorough going than the majority of local historical societies. The annual address of its president, Hon. Henry W. Hill, is evidence that this society, by collecting, collating, classifying and indexing not only all matters of pure history, but also the activities of other institutions, of business houses and of all significant occasional happenings in and around Buffalo, however unrelated to the special objects of the society, has constituted itself a bureau of general reference. The result is that writers resort to this well ordered storehouse with confidence that even the newspaper items and other fugitive material relative to any useful activity have there been preserved and made accessible by proper indexing. The Secretary, Mr. Frank H. Severance, a member of The American Association of Museums, announces that distribution of Volume XXIV of the *Publications* is about to be made. These *Publications* are always awaited with keen interest, for they invariably add to our knowledge of the region of the Great Lakes.

Relics of the Revolution. In the work of excavating the dugout huts of the British Revolutionary Camps in what is now Greater New York, Mr. W. L. Calver, Chairman of the Field Exploration Committee of the New York Historical Society, has gathered a vast array of objects of a military nature. At the same time he has found proof of the presence in the camp of a large number of children in finds of a very different nature, namely, toys, in great numbers. The toy collection comprises small pewter coffee pot, plates, cups and saucers, marbles, a porcelain doll, a china wooly lamb, a tiny silver thimble marked "B. A.," and numerous "buzzers," probably made from a flattened bullet, pierced for whirling on a double string. Mr. Calver states that in 1781 there were 3615 women and 4127 children in the British Camps in and about New York. Grim visaged war is somehow softened by these evidences that the little people's happiness was so well looked after.

WISCONSIN

Indian Effigy Dedicated. A picturesque revival of the early days was portrayed in the pageantry of Indian dance and song presented on the bank of Rock River just west of the city of Fort Atkinson and Koshkonong, Saturday afternoon, June 5th. The occasion was the unveiling of the tablet in formal dedication of the Indian intaglio effigy, sponsored by the local chapter of the Daughters of the American Revolution in coöperation with the Wisconsin Archaeological Society.

This effigy, a monument of the profound religion of the Indians, is the only remaining memorial of its class known to occur in Wisconsin. This effigy, in contrast to the more frequent Indian effigy mound, is excavated several feet deep, the shape being that of the numerous "panther" type mounds. Its length from the head to the tip of the tail is 125 feet.

Historians and archaeologists of Wisconsin and other states gathered to witness the ceremony marking the preservation of this relic of world-wide scientific interest.

Landmarks Preservation. Mr. Publius V. Lawson, chairman of the State Landmark's Committee of the Wisconsin Historical Society, which is coöperating with the Wisconsin Arch-

eological Society, has placed in the hands of the latter a copy of his report on landmarks preservation in Wisconsin. It is very exhaustive. One part of it is devoted to a tabulation by counties of "Historic Sites and Memorials Worthy of Celebration by Tablets or Statues," and another to prehistoric and historic sites already preserved and marked. This report should prove most useful and encouraging to the considerable number of societies, associations and state departments now engaged in landmarks work in this state.

Competitive Postage Stamp Exhibit. On February 12–14, the State Historical Museum of Wisconsin held its annual junior competitive postage stamp exhibit. About fifty boy and girl collectors of Madison, from eight to fourteen years of age, exhibited choice sheets of stamps.

There were thirteen classes of stamps including United States and foreign stamps, revenue and envelope stamps, precancels and covers. A committee of well-known local philatelists consisting of Messrs. George C. Morris, Lowell G. Ragatz, Stanley Maurseth and Elmer Toepelmann, judged the exhibits and awarded prizes of choice packets of stamps to the successful competitors. Gifts of packets of stamps were also presented to all unsuccessful contestants. For several years past the Museum has been encouraging and assisting a large number of boys and girls who frequent its halls by making frequent exhibits of collections of stamps and by holding occasional meetings of stamp collectors in its halls.

RHODE ISLAND

Newport Historical Society. Reminiscent of the Putnam Chain across the Hudson in the Revolutionary War is one of the recent contributions to the collections of the Newport Historical Society, namely, a section of the submarine net which was stretched across the entrance to Newport harbor during the progress of the great World War. This souvenir of our part in the great conflict resembles two pieces of transatlantic telegraph cable, each about two feet long, fastened together at the point of intersection by steel bolts and nuts whose great size, weight and strength seem to dwarf the parts they bind. The complete mesh of the net measured twelve feet, and it was offered to the Society intact; but inasmuch as that would have conveyed no better representation of the net itself than the small section, the latter was all that was deemed necessary.

This submarine net was stretched across the channel from a point just south of the site of old Fort Dumplings on the eastern shore of Conanicut to a point about one mile south of Fort Adams. The great anchors to which it was moored were put down early in April, 1917, and the work of stretching the net was completed before the middle of that month. There it remained until December, 1918, one month after the signing of the armistice when it was removed.

The work of laying the net was done by the army. The duty of watching and patrolling it was performed by the navy. Patrol boats ever vigilant, officered and manned by youths of the new naval reserve, kept zealous watch over the approaches to the net, warning incoming and outgoing craft of its presence and piloting them through its opening. This patrol service was in many cases the initial nautical training of young men who but a few months later were destined to engage in mortal combat with the submarines themselves in the eastern Atlantic, the North Sea, and the Mediterranean

Col. George F. Landers, U. S A. Commanding Officer at Fort Adams, presented this interesting war relic to the Society, and the Society is deeply appreciative of the gift.

A MUSEUM OF FINE ARTS IN UTOPIA

By Huger Elliott*

In selecting a topic which I thought might be of interest to the members of The American Association of Museums, I chose, in a somewhat care-free spirit, "A Museum of Fine Arts in Utopia."

As the weeks passed, I began to be less free from care. I wondered if I were not presumptuous in proposing to put before the Association this flight of fancy—this "pipe dream." And as the day and hour approached I grew more certain of my unwisdom; in fact, up to last evening I trembled as I thought of sketching for you my ideal Museum of Fine Arts.

At last evening's dinner, however, when President Rea sounded, with such force and sincerity, the keynote of the session—*Idealism*—my fears fell from me. I was no longer afraid of speaking aloud my dreams of the ideal, no matter how far from ideal they might seem to another.

What is this *Museum of Fine Arts in Utopia* of which I dream—wherein does it differ from the splendid institutions which we already have?

The recent development of the Museum—that devoted to science as well as that which houses works of art—has been illuminating. Thirty years ago the scientific museum was not in the least artistic, and scientific classification in the museum of art had not been thought of. The "Art Galleries" of that day were, to our modern taste, as aesthetically unpleasing as they were unscientific in arrangement. Against dark red walls one would find a hard-faced Colonial dame by Copley flanked by a pseudo-Corot on the one side and a too-vivid Neapolitan street scene in water-color on the other. In front of these stood a teak-wood table overwrought with squirming dragons, bearing an alabaster model of the Leaning Tower. In the centre of the room beneath a sheltering palm or two, would be a cast of the Dying Gaul or a Rogers Group. Draped and betasselled curtains at the doors were indispensible and the back-tilted easel bearing a Madonna after (very far after) Raphael —or possibly a death mask of Washington on red plush—was not wanting. The scientific museum thirty years ago was strictly business-like. It displayed interminable lines of insects neatly impaled on pins; case after case containing rows of stuffed birds, long ranges of reptiles in alcohol—pre-eminently a place for the student; not a thought of possible beauty or of making the place interesting to the public.

All this has been changed. The Museum of Art is scientific; the Museum of Science a place of beauty. Though no less a place of study for the expert, the latter is appealing to the public by interesting and beautiful arrangements of its collections: its stuffed birds placed in natural postures amid astonishingly realistic (almost too realistic) settings—its every exhibit arranged with keen judgment and excellent taste.

While our Museums of Art are, to our eyes, more truly artistic than those of former days, they are, perhaps, tending over-much toward the scientific classifi-

*Address delivered by Huger Elliott in May, 1920, before the American Association of Museums, Washington, D. C. At that time Mr. Elliott was Supervisor of Educational Work in the Museum of Fine Arts, Boston. He is now connected with the Pennsylvania Museum and School of Industrial Art, being in charge of education at the Museum and Principal of the School.

cation and arrangement of the objects shown. Chinese porcelains may not be placed near Flemish tapestries; Queen Anne chairs may not stand upon Oriental carpets; one severe case of early Greek vases is succeeded by another, of equal severity, containing the vases of the next period; long lines of paintings, chronologically arranged, are placed cheek by jowl, reminding one of the stamps in the album of boyhood days; we treat these beautiful things not as works of art, worthy in themselves, but as mere counters in a game of classification.

It cannot be held that a beautiful object is shown to the best advantage when its assignment to a particular room and a special position is predetermined by racial or chronological reasons; reasons which have little to do with our enjoyment of it as a thing of beauty. But, says the objector, the work of art is conditioned by the racial characteristics of its maker and by geographic and social conditions—therefore, we may not place together objects of different race and epoch.

But are not these things which we call works of art so called because there was, in their fashioning, the same impulse—the attempt to give form and substance to such fragment of Infinite Beauty which finite hands may seize? These objects are in Museums of Fine Arts not because they are Greek vases or Italian bronzes or paintings of the T'ang Dynasty but because they are beautiful things; they are not "specimens" to be classified—they are bits of Divinity to be cherished.

In our galleries we place works of art rigidly separated, race from race; carefully subdivided, period from period; and upon them place labels. Not because by so doing the visitor will be led to enjoy line or form or color more truly, but that he may learn certain facts. But the glorious color of a bowl takes on no new lustre when we learn that it is of Persian origin and that it was produced at such a time and in such a manner; the pleasure we derive from the contemplation of a superb head in marble is not one whit increased by knowing that it is of Greek and not Italian workmanship. If we really enjoy looking at a Nocturne by Whistler it is not because it is by Whistler or that it is in Green and Gold or in Red or Blue (if one can imagine such a Nocturne)—it is because some quality in the thing itself appeals to us.

The label is a distraction. It has been my privilege for some years to study the reactions of visitors in a great museum. The label is usually read attentively,—the work of art merely glanced at. Again we have the scientific spirit in the ascendent.

Imagine, however, the helpless consternation of visitors to a Museum of Fine Arts where no labels existed—what flounderings in uncharted seas of beauty! And how great would be the indignation of the serious student at finding, in this label-less place, a Gothic statuette backed by a Chinese textile! He might be aware that one was Oriental and the other Occidental—he might admit that neither, aesthetically, suffered by such juxtaposition—that, well, yes—the result was beautiful. But what, after all, has the serious student of art to do with beauty?

So we label our specimens and we place them, not where each looks best, but where it looks as well as can be expected when due regard is paid to the *necessary* scientific classification. We choose the broad highway of indisputable fact rather than the perilous path of taste; we arrange our collections not for the man who wishes to look at things of beauty but for the man who merely wants to know about them.

In my dream museum the attempt is made to solve logically the problem of showing the work of art without a label, without regard to its place in the history of art, considering it only as a thing of beauty, fittingly displayed and at the same time satisfying the legitimate desire of the student to know all that may be known about it.

This Museum in Utopia is divided into three parts; a central structure flanked by wings of unequal size. The central pavilion contains a spacious vestibule behind which are lecture halls, offices, cloak-rooms and all the necessary administrative departments of a public institution.

Entering the vestibule the visitor finds, to right and to left, ample archways leading to the exhibition hall and to the study hall. Glancing through the left-hand archway he will see, on a level with the vestibule, a corridor ending in a light-filled space. Looking toward the archway on the right he will find a short flight of steps of easy gradient leading to a handsome hall.

This hall, the central room of the Exhibition wing, is rectangular and fairly high, lighted by clerestory windows which have delicate and yet rich borders of leaded glass: above is a carved and painted ceiling and below the windows a series of arched openings giving from the hall into a surrounding corridor. In the centre a simple fountain gives the restful murmur of moving water; formal bay-trees stand symmetrically placed and low benches line the corridor and flank the fountain. This hall will be as beautiful as the skill of the best architects can make it; it will be a place of rest—a spot which, by its seeming simplicity, its purity and beauty, will soothe and uplift the spirit.

Opening from the corridor is a series of rooms, some small, others more ample, each of the size and shape best suited to the works of art placed in it, with side or top lighting as the occasion demands. Each is given the architectural note suited to its contents. There is no stressing of archaeological correctness; no Owen-Jones-Grammar-of-Ornament detail; no sham reproduction of "period rooms"—a modern, harmonious and beautiful setting for the work of art is all that is sought.

In these rooms are placed the masterworks of the collection. (Works of secondary artistic value find a resting-place in the Study Hall.) Each is shown in the manner which will enhance its beauty to the uttermost. There is no sequence of historic periods; there is no catalogue; there is not a single label. It is a place of spiritual recreation; a place where, through the eye, the soul feeds upon beauty and is refreshed.

Alas! I have used the word Beauty, with a capital B. And in this practical age, beauty, because it cannot be classified and tabulated—weighed and measured—is supposed to have no place in our discussions.

Leaving this strange and puzzling Exhibition Hall, the visitor returns to the entrance vestibule and, dubiously, for fear of further puzzlement, glances through the archway marked "Study Hall." Here he finds a top-lighted corridor, upon the walls of which are photographic reproductions of the objects displayed in the Exhibition Hall. These, in turn, are not labeled, but below each are clear directions as to where it may be seen in the Study Hall beyond.

The corridor terminates in an open space surrounded by a light, arcaded screen. Looking up, the visitor realizes that he is in the centre of a great hall, with exhibits arranged in two tiers beneath a roof of steel and glass. The archways in the screen are labeled: "The

Art of Egypt," "The Art of China," "The Art of Mediaeval Europe," and so forth.

Entering the latter to identify, let us suppose, a statuette noted in the Exhibition Hall, the seeker after knowledge finds in its proper historic sequence a cast or photograph of the original, surrounded by other objects which will help him to an understanding of its place in the history of art. Here are originals of secondary artistic value, casts, photographs, charts and maps, historical data and critical analyses—everything, in fine, which can in any way increase his knowledge, and, let us add, his appreciation. He will be informed, even though he may have noted it for himself, that a cast of a marble statue cannot give the quality of the original, since plaster lacks the translucency of marble. He will be shown, by photographs and diagrams, how a vase is made and fired, and can learn, if he choose to read, the chemical constituents of the glazes. If, in the Exhibition Hall, a textile interested him, he will find a brief and comprehensive description of the technical processes of weaving through the ages; should he be curious as to the methods employed by the painter, studies in oil and water-color in varying stages of development will hang upon the wall for his scrutiny.

The Study Hall furnishes that which the Museum of Fine Arts, as at present organized, cannot supply, even with its sequences and its labels,—it gives the visitor who seeks information that which he seeks, fully and clearly. The Exhibition Hall does what the present Museums rarely do,—it exhibits works of art amid ideal surroundings.

And the visitor who is so stirred by the beauty of an object that, to learn something about it, he will carry its color and form in his mind's eye until he finds its counterfeit presentment in the Study Hall, will never forget it. It will live in his memory as does a strain of beautiful music—a constant spiritual joy.

Such a dream Museum of Fine Arts does away with the ever-present conflict in the average public Museum between the purely aesthetic appeal of the object and the furnishing of information concerning the object; the latter, of course, the desideratum of the general; the former, the aesthetic appeal, the key-note, as I see it, of the activities of a Museum of Fine Arts.

But of course you know what happens to the dreams of even the "practical visionaries." Having been placed by their authors in Utopia, they stay put. Yet I dare to hope that this eminently practical scheme will not have to abide forever in the realm of shadows but will, some day, see the light of the work-a-day world.

THE READING PUBLIC MUSEUM AND ART GALLERY

By Levi W. Mengel, Director

The origin of the Reading Public Museum and Art Gallery dates from 1904. The writer was then and had been for a period of ten years, engaged in teaching certain scientific subjects in the High School for Boys. The lack of an intimate knowledge, on the part of the students, of the common commodities which enter into the every-

day life of our people, was the cause which started the project. During a visit to the St. Louis Exposition, the thought that we might obtain certain specimens, useful in teaching geography and commercial subjects, led to inquiries from some of the exhibitors. It was found that many things could be obtained for the asking. Authority was asked from the Board of School Controllers, requesting permission to make the attempt to procure such material as could be obtained without cost. At the end of the Fair, in December, 1904, the writer was sent to St. Louis to obtain what he could. At once great difficulties were discovered to be in the way of obtaining even those things which had been promised. The whole exposition had been made a United States bonded warehouse and nothing could be cleared without great difficulty and expense. Far more time would be consumed than could be spared and much more money was necessary than was at our command to pay the numerous fees, carriage and hauling

charges. We were in despair. Right here, in the opening of this article, we want to pay our tribute to Dr. William P. Wilson, Director, and Mr. Charles R. Toothaker, of the Philadelphia Museums, for the great kindness and consideration which was given to a project, hardly started. In fact, the difficulties were so great and numerous that without their aid we should have gotten none of our foreign material and it is a question if the whole project would not have been a failure.

All the foreign material was cleared through these gentlemen and brought to Philadelphia, from whence it was shipped to Reading. There was not so much difficulty with the domestic material which was packed and shipped direct.

All the material and specimens were stored away as there was no room nor place in which to exhibit any of it. In 1906 the new Boys' High School Building was completed and the old building abandoned for teaching purposes, although used for administrative purposes. A little later part of it was used by defective and incorrigible children. In 1907, the third floor was cleared of all the old school debris. Paint and calcimine were applied and we were started in a room 114 feet by 50. When we looked at this (to us then) great room we never expected to be able to use more than a very small portion of it. Appropriations were made from time to time for cases until in 1911, the Museum was formerly turned over to the School Board and opened to the use of the schools.

It was never intended that the Museum should be anything more than an adjunct to the Boys' High School. Its specimens included only economic commercial material,—specimens which could be used to demonstrate and illustrate the topics mentioned in the gamut of the text books then in use. There was no thought of spreading beyond that domain. Neither was it the intention to have the institution open to the public. If visitors should come, they would be welcome. If teachers of the lower grades wanted to use its limited facilities, the authorities would be glad, but all this was not the original intention. It was open every afternoon of the school days. The Museum met with favor at once, not only with the teachers of the lower grades, but with the public. It was soon found necessary to have the Museum open all day. In 1915, it was opened all day, for every week day, by resolution of the Board.

It was not long before it was discovered that we could not continue to restrict our activities to the commercial side of the humanities and gradually one department was added after another until now we cover the whole field of museum work. It was never intended and we do not now aspire to be a great museum, but simply an institution of great service, in a community such as ours. In the museum our collections have grown so that we now have a well organized department of anthropology, containing many fine specimens from all parts of the world. While we do not pretend to be a Natural History Museum, yet we have upwards of 60,000 specimens, of birds, birds' eggs, insects, minerals, geological and kindred specimens. Most of this material (very little Natural History material being on exhibition) is in storage, yet it is accessible to students, teachers and the interested visitor. We are now in a position to help the teachers of the city to a degree never intended.

In 1913, by a special resolution of the Board of Control, the addition of an art department was authorized and the name changed from the Reading Public Museum to The Reading Public

Museum and Art Gallery. This addition was viewed askance by the Director of the Museum who was not an art man, although always interested in art work. The new department soon sprang into popular favor to the extent that now the second floor is occupied as the Art Gallery and is over-crowded with good examples of paintings, sculpture, bronze, glass, with much more in storage for want of room. The advice of men big in the field of art, is asked and always given so that our little gallery containing many choice things, purchased and obtained through our advisors, will compare well with many of our more pretentious Art Museums. We have good examples of Corot, Daubigny, Cazin, Israels, Mauve, Diaz, Bonheur, Harpignies, etc., and a very fine series of examples of our American painters. There are about 225 paintings now exhibited, a good collection of gems, glass, porcelain, ancient Greek and Roman pottery. Many fine reproductions of terra cotta, bronzes and ivories are used for sketching and study by students, as well as the general public.

The Museum and Art Gallery has a very extensive collection of prints, etchings, mezzotints, steels, wood cuts, etc., running into several thousand numbers; also a collection of upwards of 6,000 lantern slides. To go into a detailed account of our collections would be beyond the domain of such an article as this is intended to be.

The work of the Museum covers a very large field and has been made possible only by the competent assistants which the School District has provided. For a number of years the Museum and Art Gallery has offered a free course of lectures to the public on Science, Commerce, Travel and Art. These lectures are all illustrated and are given by experts. They are delivered in the auditorium of the High School for Boys, which is located across the street. The average attendance is over 1,000 adults. Children are not admitted to these lectures.

The Museum and Art Gallery gives to the school children a course of lectures on geography, all of which are illustrated with lantern slides. The annual attendance at these lectures is 18,000. For a period of years we have used loan slides from the Philadelphia Commercial Museum, but in a year or more it will be unnecessary to borrow any slides from source.

The museum has now 183 small collections mostly put up by the Philadelphia Commercial Museum largely on commercial material which, accompanied by sets of large photographs, are circulated with wonderful success through the public schools.

The use of these educational collections in the schools of Reading is not a matter of choice with the teachers but is compulsory under the authority of the Superintendent. Lessons on cotton, silk, wool, coal, iron, wheat and similar topics are always illustrated by specimens from the Museum. Teachers are required to make advance arrangements for the collections to be sent to the school and there is rarely a day when at least half of the sets are not in actual use in the many buildings of the Reading School District.

The systematic handling of these sets of illustrative specimens by the central Museum in a city is without question the most efficient way to supply the schools with good teaching material. When each school has its own little museum, there are always a great many things which lie idle for days or weeks—things which could at the time be profitably used in some other school. Then there are things so difficult to obtain that it is impractical to put dup-

licate specimens permanently in each of the fifty schools of such a city as Reading. If it be possible to have only one or two samples of certain things, these specimens serve every school, through the system of circulation operated by the Central School Museum.

Teachers of the various grades arrange visits to the museum for their whole school, or sometimes but a section comes at one time. They are taken through the museum, and such portions or specimens shown to them as are requested by the teachers.

Teachers are encouraged to use the Museum and Art Gallery as a bureau of information. Hundreds of requests for specific information are received. The museum makes it a rule to obtain the information desired.

Teachers use the Museum and Art Gallery as a means of correlating their Geography with the study of English. Pupils are sent to the museum to study certain processes exhibited in detail, such as the stories of iron, the making of glass or pottery, the story of cotton, corn, wheat, etc. Pupils then write compositions and essays on the various subjects which become a part of their English work.

Children are encouraged to come to the museum individually for information and we have an average of 100 children a day coming to us who are not assigned any work.

The Museum tries to cultivate a love and appreciation for nature study with children. Not the least of our activities are those toward conservation. Our shade trees, our forests, our wild flowers, our birds, are all subjects which have received attention with simply wonderful results.

We allow students and artists, other than school children (the general public), to sketch, draw and make notes of anything we have. We extend our facilities to designers and painters of pottery, for motif work.

Picture study in the grades is under the supervision of the Art Gallery. A course of picture study is carried on in all the grades. Among the prints studied are numerous prints of our own pictures, hanging in the Gallery. When the picture study is concluded children are sent or brought to the Gallery to see the originals.

We encourage the teachers of schools in the outlying districts to pay visits and we find that these visits are constantly repeated.

The Museum and Art Gallery operates a summer school for advanced art students, under a competent instructor. The results have been successful and highly gratifying to the management.

We believe that we occupy a rather unique position among the Museums of the country in that this Museum and Art Gallery is owned and operated by a school district. The salaries and maintenance are paid from public school funds. Our collections are entirely free to use by the public. Every activity in which we are engaged is absolutely free in every particular. Our bureau of information, lecture courses, etc., are open to use by every citizen from the youngest to the oldest.

Our collections have been acquired, especially in the Art Department, largely by purchase from funds received from citizens or through a small annual city appropriation. But it would be unfair if we neglected to acknowledge the kindly advice and the valuable assistance and contributions given us by the Museum men of this country, but especially the Director and Curator of the Philadelphia Museums, the Director of the University of Pennsylvania Museum, of the School of Industrial Art, the Pennsylvania Museum, to the Director of the American Museum of Natural History and many others.

REGIONAL COMMERCIAL AND INDUSTRIAL EXHIBITS IN MUSEUMS*

By Ralph L. Power

Curator of Commercial Museum at Boston University, and the College of William and Mary

Although museums of commerce and industry are not new in our educational and social life, the development of such collections has not been particularly rapid or scientific within the past twenty-five years. In these years of reconstruction, the growth and development of exhibits is more noticeable particularly in American colleges and universities. The movement is not confined, however, to educational institutions, such as schools and colleges, but has spread in a certain degree to public libraries and to museums devoted to art, natural history, science and what not.

In a museum especially devoted to commerce and industry the main idea will be to collect and preserve all available material relating to the extractive and manufacturing industries and whatever commercial material may be available. The various stages of transformation from the raw material to the finished product will be carefully traced with the aid of specimens, and maps, photographs, and diagrams whenever necessary. Various data show objectively how the processes take place such as mercator maps, stereopticon views, relief maps, pictures, and so forth. For general information and for students of natural resources, commercial development, industrial and commercial history, and commercial geography these visual aids in the teaching process often prove invaluable. Especially if the museum is connected even remotely with a library a definite attempt should be made to link up the exhibits with printed matter. Books, ephemeral literature of all sorts, folders and leaflets relating to each exhibit should be placed conveniently for ready reference.

In a small way it is possible for a large museum or for a museum not related to commerce to set aside a given space or room for the exhibition of permanent or temporary displays relating to industry in America. Temporary displays may be assembled for the general knowledge relating to the world's products or those of the United States. Permanent exhibitions should be made of the products of the locality. It should be the aim of the museum to give the visitors a synthetic picture of the city in all its industrial activities. Obviously the museum should not lose sight of its main purpose, whatever it may be, but it can legitimately include in its building a special room for the city's activities. This would supplement the work of the local public library which ought to have a special collection on local history.

No section of the country is so devoid of industry that it does not offer opportunity for some sort of laboratory or exhibit for the observational study of commerce. In Holyoke, for example, the paper industry exhibits would predominate; while in Lawrence the woolen industry should be well represented; in Brockton the shoe manufacturing; Waltham for watches; and so forth. The interests of the region should always

*Read at New England Conference of The American Association of Museums, Pittsfield, Mass., October 1, 1920.

predominate in a collection of this sort and if the country is a mining country there should be a good collection of minerals; if a lumbering region, there should be representative timber displays and finished specimens; if agricultural, the farm products should be the predominating material. Industries are always anxious and willing to coöperate in an effort to educate the people of their own community first with the aims and needs of each industry.

On the other hand we should note that the museum should not be one-sided and provincial. Visitors should receive a balanced grasp of matters outside the ordinary routine of their own trade, for our peoples are not dependent upon any one resource.

Museums of commerce in general display comprehensive exhibits of the world's food, especially the Philadelphia Commercial Museum. These should comprise such articles as wheat, rice, sugar, tea, coffee, spices, cereals, and other food products. The industries should also be included with exhibits from extractive industries, such as petroleum products, lumber, minerals, and so forth, and manufacturing industries, as hardware, leather, wire, linoleum, and so forth.

One public museum of the new type, which believes in visual instruction as an educational and social factor, is the Newark Museum. In 1915 an exhibit of New Jersey Pottery was held and the following year one on the Textile Industries in New Jersey—both local displays. In addition the work was broadened and the same year saw a Homelands Exhibit comprising a collection of textilse brought from foreign lands by immigrants. The Columbian Exhibit held later showed the commercial and industrial resources of one of our neighboring Latin American countries.

This same museum has at various times maintained branches in schools, libraries, and depots. The extension idea is one of the many excellent ways by which the museum may be brought directly to the people. Especially in the far West one finds displays of local products in railroad stations, public buildings, and other prominent locations. It is bound to grow and the idea should be seized by museum curators as an effective means of increasing the value and prestige of the museum.

Both the French and British Governments have recently developed plans and taken the initial steps for a traveling exhibit of their products. The British exhibit is to travel through the British possessions and eventually, perhaps, it may reach the United States. That of the French is, I believe, designed especially for American travel—the Government taking the correct stand that the adoption of this idea by any one firm would be prohibitive because of the tremendous cost. A Franco-American exhibit of commercial art held in New York about a year ago created favorable comment from Americans generally. Two years ago, while on a tour of the British Isles, I gave particular attention to the study of commercial exhibits. Generally speaking, it is probably true that this topic has received more attention and development in England and Scotland, especially in the large museums devoted principally to subjects other than commerce, than it has in the United States.

In the establishment of commercial museums there are several agencies that are willing and anxious to be of service. The Department of Agriculture, the Bureau of Fisheries, and the Department of Commerce are sometimes in a position to be of assistance in the organization work depending, to a large extent, upon the scope of the work out-

lined. Industrial and commercial firms in normal times have been frequent contributors in the way of specimens showing the stage of development of their products. Today, however, conditions are totally different. It takes from six to eighteen months in most cases to receive material and even then delivery is not at all certain. Even with the best of conditions the installation of a collection is a slow process. The state of mills and factories at the present time has been a detriment to exhibits and, as a matter of fact, there are probably a third of the firms formerly willing to coöperate that are not at present in a position to contribute.

The first step in establishing a local exhibit is to make a survey of industrial conditions and determine the exact scope of the material to be collected. Then confer with the local chamber of commerce or board of trade and ascertain to what extent that body will help. Visit the merchants and manufacturers and enlist their help individually and collectively. Use all modern forms of publicity and make the mission of your collection known to everyone in the surrounding county. See that the news papers contain notices and brief and newsy articles about recent additions. Interest the schools, the churches, and other agencies in the work of the museum. Bring the books and collections together in a live manner with a spirit of service and it will not be long before the public will appreciate the spirit of the undertaking and give it their heartiest support.

After all, much of the organizing and maintenance of a collection depends on the personal equation. And, in addition, one should remember the caution about provincialism, for, if the museum is to be educational it must be cultural; if it is cultural, it must be comprehensive.

EXHIBITION FURNITURE USED BY THE UNITED STATES DEPARTMENT OF AGRICULTURE

By F. Lamson-Scribner, B.Sc., LL.D.
Expert on Exhibits, U. S. Department of Agriculture

Although much of the exhibition work of the United States Department of Agriculture has little or no connection with museums, there are many things in the way of selecting and preparing exhibit material, and especially in methods employed in displaying this material that are of common interest. I trust what I have to offer will not seem out of place and will possess a measure of interest to the members of this Association.

Some twenty years ago at the Pan American Exposition, the Agricultural Department made an out-door exhibit in the shape of a Grass Garden composed of many small plots of grasses and forage plants of interest to farmers. An echo from this unusual exhibit reached the speaker only a few days ago by way of a letter from one who was at the exposition, containing inquiries relative to clovers grown in the Garden and several photographs of the Garden itself. This recalling of events long since passed out of mind brought with it a keen sense of pleasure to the one who planned that Garden and brought it to a successful issue.

This Grass Garden has no display furniture and required none, but it did possess an attractive setting, which, as

you all know, is an essential feature to every exhibit. Here was a display of plants, an exhibit expressed in its simplest terms, and mention is made of it at this time not only because of this fact, but also because it offers a bit of concrete evidence of the usefulness of exhibits. We cannot tell when nor in what shape the seeds sown may bear fruit, but there is always a satisfaction in learning that our endeavors have stimulated purposeful effort and have been of material value to some one. The measure of our success in exhibit work and traveling displays rests upon these things.

The indoor exhibit made by the Department at the Pan American Exposition was limited in extent and possessed no distinctive character in the way of cases or other display furniture, nor had any definite designs in exhibit furniture, essential to the harmonious and systematic presentation of large collections of exhibits, been worked out in the Department at that time.

Soon after the close of the Exposition at Buffalo, preparations were begun for making a Government Exhibit at the World's Fair at St. Louis, held in 1904. The funds provided by Congress enabled the Department of Agriculture to prepare and assemble an entirely new line of exhibit material and construct a complete and substantial outfit of exhibition cases and other furniture necessary for its proper installation display. This exhibition furniture was of standard design similar to that used by the National Museum at the time, made of quartered oak in dark antique finish, all the cases being built with rather low, solid or cabinet bases. The different types of horizontal and vertical cases shown by Mr. Madison in his paper on Museum Exhibition Cases, published in Volume Ten of the proceedings of this Association, were all represented, and their adoption by nearly all the bureaus gave to the Department's display a dignified and attractive appearance. The vertical floor and alcove cases were about seven feet high and the bases of all were available for the storage of exhibits or of miscellaneous supplies when not in use. The uprights (pilasters), supporting the tops and connecting them with the bases, were removable so that the bases and tops could be packed together in shipping, the posts and plate glass used in glazing the cases being each packed separately in suitable crates or boxes. The taking down and setting up of these cases was always a trying task and the handling of the heavy plate glass was attended with more or less danger of breaking, the larger plates requiring particular care in handling.

This furniture was so well constructed that it was used at different expositions during a period of ten years. It was shipped twice to the Pacific Coast and back; once to Buenos Aires in South America, in 1910; and in 1911 it did duty at Turin, Italy. It was used at the Jamestown Exposition and at the National Corn Shows at Columbia, S. C., in 1913 and at Dallas, Texas, in 1914. And then, after these years of hard service, while showing signs of wear, it was still fit for further use. However, expositions were increasing in number and it was time to make a change. The opportunity for making this change came when Congress authorized the Government's participation in the Panama Pacific International Exposition held at San Francisco, in 1915. In making preparations for this exposition it was decided to discard the heavy, dark colored and old museum type of furniture, and replace it with something radically different in color and design. The new cases were to have open bases, be simple in con-

struction and design, and of a knock-down type easily taken apart for shipment. In meeting these requirements a distinctly novel type of knock-down furniture was constructed, light and graceful in appearance, and possessing a wide range of adaptibility. The material used was quartered oak in natural dull finish. The supporting elements were of special design, in harmony with the remaining elements, all constructed on simple lines easily kept clean and free from dust. The main parts of the tables, upright floor cases, combination cases and screens were made interchangeable. The uprights were held in position by ties having bed-hooks attached to their ends that fitted into the companion plates attached to the standing pieces. When joined, all the framework was held together firmly. The desk cases forming parts of the combination stands, frames for carrying special mounts, picture frames and frames for transparencies, were constructed on a unit system so as to be interchangeable on standard supports and so designed as to be easily and quickly installed.

The upright floor cases were 6 feet long and about 7 feet high. The height of the base was from 24 to 30 inches. The width of the table cases was from 34 to 36 inches.

The simplicity of design and knock-down feature of all the elements gave a mobility to this furniture that was of the greatest importance because of the frequent handling required in moving from one fair to another. Its adoption facilitated packing and required less storage space. Hay, straw or excelsior were no longer used in packing the furniture for shipment. The cases and elements liable to be broken or injured were made to rest firmly upon felt covered supports in properly constructed shipping boxes or crates.

This new type of furniture was adopted by all the bureaus of the U. S. Department of Agriculture exhibiting at San Francisco and gave the display a very neat and distinctive appearance. It was used at all our exibitions during 1916, 1917 and 1918 and is still employed when making special shows.

In the designing of this furniture and the working out of the details of its construction, the Expert on Exhibits was assisted very materially by Mr. M. F. Jacques, then in charge of the Department's mechanical shops, who gave his personal attention to the work. Helpful suggestions along certain lines were made by Mr. F. L. Goll of the Bureau of Plant Industry and Mr. Joseph Able of the Bureau of Animal Industry.

The general design of the desk cases and the open bases was suggested by those seen in the wonderful permanent agricultural museum at Buenos Aires. The Director of the Argentine agricultural exhibits at the San Francisco Exposition was so favorably impressed with the exhibit furniture used there by our Department that he not only requested a complete set of working drawings of all the cases and screens, but had made exact models in miniature for the use of those designing museum furniture in his own country.

In the early months of 1919 the Department of Agriculture, in coöperation with the National War Work Council of the International Association of Young Men's Christian Association and the War Department, prepared and shipped to France about forty tons of agricultural exhibit material for use in the agricultural educational institutions in the American cantonments. It did not seem wise or expedient to use for these exhibits the furniture made for the Panama Pacific Exposition, and the

EXHIBITION FURNITURE USED BY THE UNITED STATES DEPARTMENT OF AGRICULTURE

By F. LAMSON-SCRIBNER, B. Sc., LL.D.
Expert on Exhibits. U. S. Department of Agriculture

Description of Drawings on Page 223, Vol. III of Museum Work.

Figure 1. Shows the manner of attaching "bedhooks" to the ends of the "ties," and the plates into which the hooks fit, to the stand ends or other parts.

Figure 2. Side and front views of a double "bedhook."

Figure 3. Screen for displaying photographs, charts, etc. In this drawing there are three picture frames. The upper frame has space for eight 8″ x 10″ pictures, put in back to back, and two 8″ x 20″ pictures. The middle frame will hold three 16″ x 20″ pictures. Lower frame is designed to carry the same number and sizes as the upper one. These frames are interchangeable. They are so constructed that the pictures are inserted at the top in the frames. They fit in grooves in the uprights and there is a groove in the cap piece which with the lower or bottom piece, hold the uprights in position.

Figure 4. A standard frame for carrying a great variety of interchangeable parts for the display of exhibits. A and A' are the stand ends. They are alike in all stands. B, the top tie which is held in place by wing bolts at each end. These are the only bolts in the frame. There are no other screws or nails. The ties C and D, are attached to the stand ends A and A' by bedhooks. The stand ends are all in "one piece," or built solid.

Figure 5. A combination of frames for specimen holders, and picture frames. As here shown, this stand will carry two picture frames, each holding six 16″ x 20″ pictures, three pictures on a side in each frame.

Figure 6. Shows an adaptation of the stand for holding transparencies in the upper part. There are two sets of frames in this stand, and the space will allow for two frames carrying 16″ x 20″ pictures, or four frames carrying 8″ x 10″ pictures. The supports or cross pieces below the transparencies may be used for carrying any type of case or specimen frame or shelf for publications.

Figure 7. A combination desk-top show case, frame for holding specimen tubes, with space above for pictures. There is a "desk" show case on each side resting on the cross pieces.

If the parts of the "stand end" above the cross pieces are cut off we have the base for a *table case*. These bases for the table cases have two additional ties connecting the outer ends of the arms of the cross pieces. These ties have a "single" bed hook on each end.

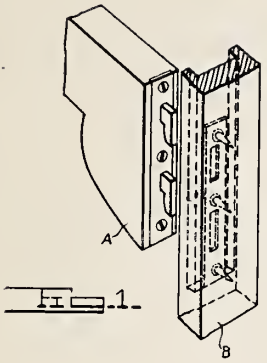


Fig. 1.

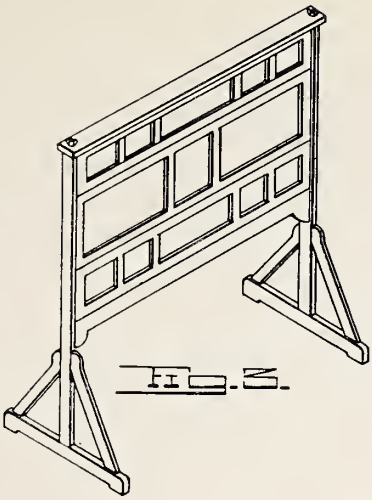


Fig. 3.

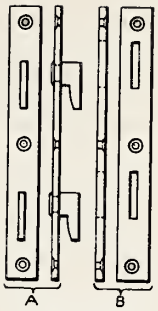
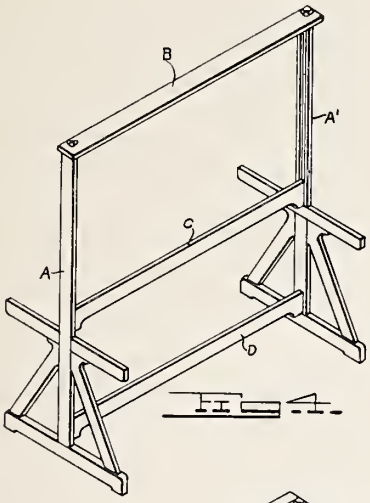


Fig. 2.



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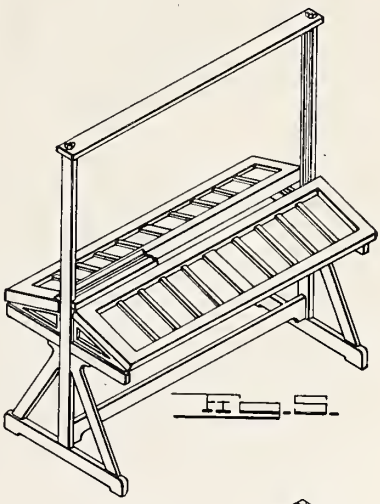


Fig. 5.

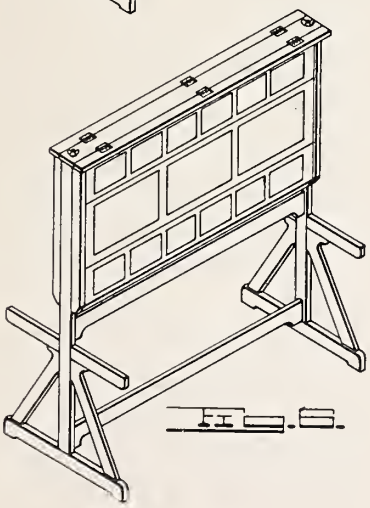


Fig. 6.

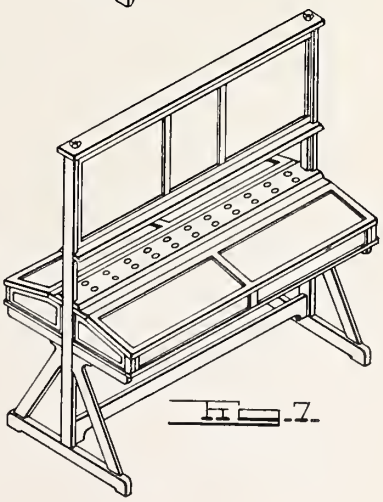


Fig. 7.

expert on exhibits devised a new type of furniture, less expensive and still more simple in construction. Something that would withstand rather rough handling and that could be moved expeditiously from place to place on motor trucks was required. This new furniture was limited to panels supported on separate easels, for carrying charts, photographs, etc., folding tables for the display of models and other large objects; and folding cabinets, really double trays, placed face to face in shipping, in which to display miscellaneous samples and small objects of various kinds.

These three types of furniture, panels, cabinets, both supported on separate easels, and tables, were adopted for use in the Department's displays made throughout the United States last season, 1919.

The various units of this furniture are constructed of white pine, stained or painted a dark mahogany color. The backing for the pictures and charts is of compo or upsom board, painted neutral gray. With the exception of the material which must be displayed on tables, all the exhibits are installed firmly on the panels or in the cabinets before they leave Washington. With this furniture and this advance installation of material, the labor of handling the exhibits and arranging them for display at fairs and expositions has been greatly simplified.

The Department's Exhibits. A word in regard to the character of the exhibits themselves: They are all educational and are prepared with the object of showing the public by direct contact the work carried on under Federal direction and to stimulate activity along lines of great and immediate importance.

Participation in State fairs. The Department's scientists solve the mysteries of Agriculture—get at the fundamental facts which are worked into exhibit form. Our State Fair Associations have the space where these exhibits may be shown and the organization for bringing together vast numbers of people. By placing its exhibits at these fairs under coöperative plans, the fair gains added importance in the character and number of its exhibits, while the Department secures that broad dissemination of information that is the desired object of these efforts.

The work carried on in coöperation with the fair associations during the past two years demonstrates very clearly what can be accomplished by bringing these two agencies together.

The Office of Exhibits. The exhibit work is now conducted under the administrative supervision of the Chief of the Division of Publications. The immediate direction is by the Office of Exhibits. It is the function of this office to make contracts with the fair associations; make all detailed arrangements for the exhibitions and preparation of the Departmental material; make recommendations to the Chief of the Division of Publications upon the suitability of display material; insure harmony in design and construction of the exhibits; allot space to the various bureaus, upon approval of the Chief of the Division of Publications; and be responsible for the design and construction of all cases, panels, and other furniture, for the proper installation of the exhibits, for the arrangement and appearance of exhibits in the space assigned, and for all business details of the exhibit work.

Traveling Exhibits. The Department now has what may very properly be termed a "traveling educational museum," made up of material illustrating Government activities in agricultural science and industry. There are twelve

bureaus contributing to this museum and the work is being done on a large scale. During the fair season of 1919 exhibitions were held at sixty-one fairs, having all together estimated attendance of over eight millions. The floor space occupied at each fair ranged from 4,000 to 5,000 square feet and the total distance covered in making these exhibitions was between 28,000 and 30,000 miles, reaching into almost every state in the Union.

The exhibit service of the Agricultural Department is now recognized as a strong factor in the Government's informational activities and has become Nation wide in the extension of its benefits.

CINEMA-MICROSCOPY INVALUABLE IN TEACHING BIOLOGY

By Charles F. Herm

Cinema-Biologist and Photo-Microscopist, Harrison, N. Y.

Many subjects in the various branches of biology which are discussed in the modern textbook belong to a region of observation inaccessible to the general reader or student. They can be approached only by means of refined technics applied to special subjects not ordinarily available for practical study or observation. A knowledge of these subjects must, therefore, in most cases be acquired from text-books in which illustrations take the place of the living object. Drawings or still pictures, however excellent, cannot always convey an accurate mental picture of the living object. It is extremely difficult for the most skillful technician to represent even in a carefully preserved specimen the exact appearance of the real object. The fixative and stain render the subjects in some measures more or less schematic and embody a considerable subjective element of interpretation.

The Cinematograph Faithful to Nature. The cinematograph, whatever its shortcomings, gives an absolutely faithful representation of what appears under the microscope or before its lens; it contains no subjective element save that involved in the focusing of the instrument, and hence conveys a true mental picture,—a picture nearest to nature itself.

There is no field of endeavor in which the cinematograph has not been tried, proved, and accepted, with the results that it has become an essential aid. The biologist, particularly, has an immeasurable opportunity for the production of films to show biologic phenomena such as function in health and disease, the action of parasites, and the many activities relating to personal and public hygiene, especially as hardly anything has been done in cinematographic representation along these lines.

Cinematograms of this sort would undoubtedly be a most important adjunct to real educational effort. The arduous and wearisome method of study by memorizing textbooks can be materially moderated by the adaptation of the motion picture. These pictures can be arranged so logically, so clearly, and so free from puzzling questions that students can immediately absorb the most complicated subjects.

Cinema-microscopy is a great need of the future; many colleges and schools

are eager to introduce its results in their class-rooms because they realize that no other device equals it for conveying a lecture of experiment. But at present, where and how are schools to get films of such a character,—films on microscopical subjects, strictly educational, having technical qualities, and produced by specialists just as textbooks are written and edited by specialists?

Cinema Microscopy a Problem for Educational Institution. The production of a film textbook of zoölogy, physiology, or botany which contains hundreds of short reels or subjects, scientifically correct, up to the highest standard of learning, correlating with the approved textbooks, has so far not been a commercial success, due perhaps to the lack of specialists, the large expense involved, and certain limitations of the subject. The public undoubtedly is interested; the secondary schools and colleges would welcome aid of this kind and it remains for some educational institution to establish a micro-cinema laboratory for the production of such negatives.

The producer of such films, if he is well acquainted with the various branches of science, can devise interesting and original experiments so as to bring the pupil face to face with something which can never be illustrated by diagrams or still pictures in a textbook. He can lead the pupil step by step, and the more deeply he plunges into the particular branch of science, the wider will be his scope in the portrayal of scientific phenomena by fascinating living pictures.

Cinema Biology a Demonstrator of Vital Factors. Above all, the cinematograph gives the scientist an opportunity to illustrate at will and repeatedly the results of the laboratory experiments. In many colleges, in medical schools, and even in certain classes of high-schools, it is important to demonstrate the living phenomena as closely as possible; sketches, wall charts, or still photographs do not show the different movements and the results of the experiment; they do not show the technic of the experimenter or the accompanying reactions of the organism such as the beating of the heart, the arterial, venous and capillary flow of the blood, and the acceleration of respiration.

But by means of the cinematograph the most delicate operation can be recorded and all its details reproduced with the utmost precision. At the same time this wonderful instrument will save many hours of tedious laboratory routine which could be used to far greater advantage in original research. On the other hand, cinematography will widen the teaching power of any single experiment or demonstration, and become the greatest and most successful of all teachers.

When an experiment is well executed and recorded on the film, and then shown to a large audience of students, each individual can follow it precisely and in all its detail. By varying the rapidity of the exposure the cinematograph can quicken or retard the movements. As is easily understood, this possibility offers great advantage for the demonstration.

Each film becomes a document representing a scientific truth, and from this record any number of copies can be reproduced for the different schools and colleges of the country. The demonstration by cinematograph possesses certain marked advantages over the laboratory experiment; it reaches simultaneously and equally a greater number of spectators; it enables the teacher to demonstrate an important fact leisurely and repeatedly; it permits the student to interrogate and thus

accurately crystallize his deductions from the experiment.

But the auditorium and the classroom should not be the only places in which to exhibit scientific motion pictures; a corporation should be established through whose agency certain scientific subjects could be exhibited to the public. Every day there are happenings of interest and importance in the scientific world of which the people at large have only a hazy understanding. Scientists make discoveries which illumine the dark phenomena of ordinary life; inventors create new wonders for the benefit of mankind—but about all these things the people for whose benefit the creative mind of the scientist really works, know little or nothing. Many of these subjects could be arranged so that they would be entertaining and at the same time would give the public the kind of pictures which are instructive, which demonstrate vital factors in life that arouse the interest of the individual in its own well-being.

My interest in this work has arisen through laboratory researches on living tissues in the department of physiology at the American Museum of Natural History, New York City, and the wonderful achievements attained by the use of the method in depicting delicate biological processes, has turned my attention to the possibilities of the motion picture film to employ the same method for the purpose of portraying life in action.

Scenes from nature and the life of animals visible to the naked eye were successfully reproduced; but there is a whole world of life that goes on in each human being and in every animal and plant, that is not so visible, and a knowledge of which is indispensable if we are to live wisely and sanely. How to reproduce that life so that even a child in school could understand and realize it, was the problem.

For a long time this problem defied solution; but it has been solved now, and solved in a manner that makes the solution one of the notable scientific achievements of our time. To the technics of the living tissue culture is due the credit of this work.

For the first time in the history of the development of cinematography, the technical difficulties in picturing mammalian microscopic organic life have been overcome, and the life of that invisible world has been revealed for all to see in its actual living condition.

The experiments made and now coördinated have resulted in one of the most interesting productions in *film science*, namely, the picturing of the beating heart and the circulation of the blood in the early chick embryo.

It is universally admitted that the Motion Picture Film of the future offers infinite possibilities as an aid in the high enterprise of education. In schools and colleges it will some day be an indispensable adjunct to the lecturer and teacher. It is, therefore, my purpose to demonstrate this special value now.

The film just referred to is entitled: "A Microscopical View of the Blood Circulation." This production is a physiological subject of 3,000 feet in length, divided into three parts.

The first part deals with the history of the blood circulation, the anatomical structures of the mammalian heart and the course of arterial and venous blood throughout the human body.

The second part shows the finer details of the blood circulation, illustrating, by excellent microscopic views, the arterial, venous and capillary flow of the blood in the living chick embryo sixty hours old. It also shows a splendid close-up of a living heart in action.

The third part deals with the blood and its ingredients. Here is demon-

strated where the blood is made; what it is made of; and of what use it is in the human body.

This film, absolutely accurate in every detail and easily understood, is intended to supplement the use of textbooks, and to make it more interesting for the learner to acquire special knowledge without the drudgery of memorizing textbooks.

By no other means can a student obtain such clear and constructive ideas on the subject dealt with. I am perfectly convinced that the biological film, once in the proper hands, and guided by the sound judgment of educational experts, will bring to the American education great benefit, and its total contribution will outstrip most of its predecessors in the great work of visual instruction in American education.

SPECIAL ANNOUNCEMENT TO MUSEUMS IN CONNECTION WITH A COURSE IN VISUAL INSTRUCTION

(TO BE GIVEN IN THE SUMMER SESSION OF THE CLEVELAND SCHOOL OF EDUCATION, JUNE 20-JULY 29, 1921, WITH THE CO-OPERATION OF THE CLEVELAND MUSEUM OF NATURAL HISTORY)

School circles are literally seething with interest in Visual Instruction. They are thinking chiefly of lantern slides and motion pictures. They have little comprehension of the part that exhibits of objects should take in this work. It is surprising how few teachers know what modern museums are doing and can do to help them. There are visual instruction associations and enthusiasts who do not think of museums in connection with their plans.

We know that the expert knowledge and the great collections of museums are necessary to the full efficiency of visual instruction in schools. We have been active pioneers in this field for many years. We have developed varied and extensive service and we earnestly desire to extend our usefulness. We have found that our strength in our communities and our increased financial support are proportionate to the service we render.

We discuss our theories, our difficulties, and our achievements briefly in the meetings of the American Association of Museums, and we visit each other occasionally and get general impressions of each other's work. But we have never seriously gotten together to analyze our problem and work out its fundamental principles and detailed methods. We have never sold our idea to the school people of the country as a whole. To do this would open new opportunities of service and greatly strengthen the financial support of all active museums.

The chance to organize a course in Visual Instruction which shall (1) secure broader recognition of the work of museums, (2) afford an opportunity we have never before had of analyzing and formulating the principles of this work, and (3) bring museum representatives into closer sympathy and coöperation with school teachers and supervisors, has come to the Cleveland Museum of Natural History. The Museum has been asked to coöperate with the Cleveland School of Education in organizing this course.

The summer session of the School of

Education has a very high reputation and brings together each summer some of the most prominent educators from all parts of the country. It is an admirable medium for the purpose we have in mind.

The Cleveland Museum of Natural History believes it has an opportunity, not only of great profit to itself, but of promoting the interests of all museums through this course. The extent of the good that can be accomplished through this course depends upon the coöperation of other museums. While this coöperation will be a service to the general museum cause, it is expected to be even more important in the direct benefit it will confer upon participating museums.

Museums are asked to participate in this course in three ways.

1. By lending for the period of the course a series of travelling school exhibits illustrating their own work. It is desired that these shall form the most comprehensive demonstration ever assembled of the extension work of museums. Exhibits will be intensively studied by practical teachers and by museum representatives. Lending institutions will receive the benefit of the helpful and constructive criticism and suggestions of the group. The advertising value of participation in these exhibits is so great that few museums can afford to ignore it.

2. By entering in this course one or more members of the staff of the Educational Department, to secure for the benefit of their museums the training and ideas the course will give. Every facility will be given to museum representatives to put their whole time effectively on this work. They may bring with them materials to be organized into exhibits during the course and they will be given special opportunities of gathering material illustrating the chief industries of Cleveland and vicinity and of assembling these into exhibits for their museums with the advice and assistance of the students and instructors of the course. It is the intention to make this work so profitable to the museums from which they come that their time will be more highly productive than if it were spent in their own institutions.

3. By sending the Director or Curator of Education to give one special lecture descriptive of the work of his museum in this field, and to summarize the principles and policies on which it is based. This may be considered an under-graduate course in so far as it is concerned with technical methods. It will be essentially a graduate course in its discussion and analysis of the underlying principles of visual instruction and of museum extension. It is expected that the experience of the course will result in the production of a report or manual of visual instruction, which it is hoped may be published by the American Association of Museums. It is evident that this purpose can be successfully accomplished only if all the leading museums coöperate in the course.

It is also the ultimate purpose of the plan to build a foundation on which the endorsement of the National Education Association may ultimately be obtained, and it is expected that it will be possible to have the results of the course embodied in a Bulletin of the Bureau of Education at Washington and in various educational magazines.

This is a comprehensive program of coöperation among museums for the purpose of creating national sentiment redounding to the individual benefit of museums.

Communications with reference to this course may be addressed to P. M. Rea, Director, Cleveland Museum of

Natural History, 368 Lennox Building, Cleveland, Ohio.

The detailed announcement of the course approximately as it will be published by the School of Education, follows:

ANNOUNCEMENT OF A COURSE IN VISUAL INSTRUCTION TO BE GIVEN IN THE SUMMER SESSION OF THE CLEVELAND SCHOOL OF EDUCATION JUNE 20–JULY 29, 1921, WITH THE CO-OPERATION OF THE CLEVELAND MUSEUM OF NATURAL HISTORY

Introductory Statement

Visual instruction is a new method of teaching in which interest is rapidly developing in all parts of the country. School teachers and supervisors are actively engaged in developing the use of lantern slides and motion pictures, which are the kinds of visual instruction most easily within their reach. Many museums are offering the skill of their experts and the resources of their collections to the schools and developing loan collections of objects as well as pictures for use in the class room.

There has never been a forum in which the principles and methods of this new kind of teaching can be comprehensively reviewed and discussed. This course is designed to fill this need.

General Announcement

The purpose of the course is to provide a clearing house for the principles and methods of visual instruction and their adaption to school use. It will bring together museum representatives, teachers, directors of visual instruction, and community center leaders to define fundamental principles and to receive training in practical methods. It will enable teachers to introduce visual instruction into their work and to know where to find materials and how to use them. To museum representatives it will give an opportunity of correlating their work more closely with the schools, of studying in detail the visual education programs of schools and of other museums, and of collecting materials and assembling exhibits for their museums with the aid of progressive teachers and of other museum workers.

Conduct of the Course

The course will comprise:

(1) General lectures on theory and practice.

(2) Special lectures by museum and school experts.

(3) Seminars for critical discussion and reports on assigned problems.

(4) Study and criticism of a comprehensive series of exhibits actually used by museums and schools in American cities.

(5) Practical experience in preparing and using exhibits

(6) Visits to industrial plants where opportunity will be given to prepare material and data that may be worked up into exhibits during the course.

The formal course will occupy one hour daily for six weeks; three meetings each week being devoted to general lectures, one to a special lecture and one to a seminar. The time devoted to laboratory work and to industrial excursions may be varied to suit the requirements of each student. Museum workers may devote their entire time to this course and prepare exhibits for their museums.

General Lectures

The purpose of the general lectures will be to present a connected discussion of principles and methods of visual

education. Since this is the first time that such a presentation of the subject has been attempted, the lectures will be suggestive rather than final and the seminar discussions will form a constructive summary of each week's work.

The tentative program of lectures is as follows:

(1) Fundamental principles of visual education.

(2) Effective coöperation between museums and schools.

(3) Types of exhibits and classroom methods.

(4) Simple exhibits for illustrative uses.

(5) Complete exhibits for intensive study.

(6) Pictures and photographs.

(7) Charts and diagrams.

(8) Lantern slides.

(9) Moving pictures.

(10) School lectures.

(11) General visits to museums.

(12) Special visits to museums.

(13) Field lessons; Studies of industrial plants and civic institutions; Field lessons in geography and nature study.

(14) Follow-up work.

(15) Measuring the results of visual education.

(16) Progam of object teaching by subjects.

(17 and 18) Analysis and summary of course.

Special Lectures

These will be given once each week by experts of national reputation who will describe successful methods in visual education and summarize the principles upon which it is based. The schedule of these lectures will be announced in a school folder.

Seminars

The work of each week will be freely and critically discussed in the seminar and this exchange of opinion between museum workers and actual teachers will be one of the most helpful features of the course. Members of the class may suggest topics for seminar discussion and will be assigned subjects for brief papers, reports, and investigations.

Laboratory Work

Criticism of Exhibits. Museums will be asked to lend typical exhibits which will afford an unusual opportunity for intensive study. Each student will be required to make a written report of a critical nature after studying these exhibits.

Pictures and Photographs. The technique of picture collecting, mounting, classification, and preparation for circulation will be taught in the laboratory. Valuable information will be given as to sources of material and lists of pictures adapted to instruction in history, geography, civics, art, and other topics in the schools. The use of postal cards, advertising booklets, photographic enlargements, map blue prints, etc., will be studied.

Lantern Slides. The educational value of lantern slides for the illustration of school subjects will be tested by demonstration with pupils. The different methods of using lantern slides will be presented. The preparation of abstracts, assemblies, and other material to accompany lantern slide lessons will be discussed in detail.

The classification and sources of lantern slides suitable for educational purposes will form part of the class exercises. Catalogs of lantern slide companies will be provided, as well as lists from government and other sources.

The transportation problem of lantern slides by mail and express will be demonstrated by various types of packing cases and methods of slide protection. Checking and other mechanical details concerned with lantern slide service will be discussed.

The simple process of slide making will be demonstrated and a few samples made complete with binding and labels. Special reading slides and other types of announcements will be prepared.

Different stereopticons will be demonstrated and comparisons made. Portable stereopticons, opaque projectors, and automatic machines will be exhibited and their value tested. The simple adjustments and measurements for projection will be explained.

Moving Pictures. Opportunity will be given for practice in the operation of moving picture machines, the care of film and its exhibition. Carefully prepared lists of sources for all educational topics which may be illustrated by the film will be prepared for members of the class. Special films will be demonstrated and tested for their educational value with classes of children. Educational programs will be prepared for different groups. Cleveland teachers will be given opportunity to practice enough so as to obtain a permit for the operation of a motion picture machine in their institutions.

Charts and Diagrams. Problems in the construction of charts, graphs, posters, and other diagramatic material. Type of paper, brushes, pens, ink and stencils. Definite plans for advertising and organizing interest in educational exhibits in the school. The essentials of a good chart and poster. The review and criticism of health posters, industrial charts and graphs.

The A B C of exhibit planning with posters charts aud pictures. The display racks, mounting material, and large announcement signs. The qualities of a simple and effective exhibition.

Definite suggestions for the planning of a health exhibit in connection with public schools. The posters to be used, the advertising matter, and the complete organized plan. The same method may be applied to other campaigns as, "Stay in School," "Clean Up," "Pure Food," etc.

Exhibit Construction. The organization of suitable material for nature study in the elementary and high schools. The material will be formed into simple exhibits of educational value in geography, hygiene, nature study, and other school subjects. The exhibits will be used with children and their educational value tested.

Mounted specimens, lantern slides, and field excursions will form the material for bird lessons. Mounts of a few common animals as the rat, rabbit, and squirrel will be accompanied with outline lessons for use with demonstration classes.

The necessary material for tree study will be organized and accompanied by pictures and lantern slides. Special lessons will be suggested for elementary and high schools.

One or two detailed lessons will be distributed to the members of the class. Simple elementary lessons will be planned to accompany exhibits of the common minerals.

Visits to Industrial Plants. These trips will be conducted in the afternoon from two to six each week. Special preparation by the industries concerned is being made for the accommodation of this class. Exhibit material will be supplied to members of the class who desire it and photographs and lantern slides may be purchased at cost.

The following industries are to be visited:

1. Iron and Steel
2. Rubber
3. Paint and Varnish
4. Brick Making
5. Wheat and Flour
6. Macaroni
7. Chemical Industries

Special Field Trips

During the course opportunity will be given for the members of the class to make specially conducted trips to important localities, as follows:

(1) Rubber industries of Akron, Ohio. This trip will give opportunity to visit the largest rubber industry in the world and the management will provide specimens to illustrate the stages and processes of manufacture.

(2) Geological trip to Kelley's Island. Opportunity for inspection of the glacial grooves and striation. "Inscription Rock" is an Indian picture rock considered by Henry Schoolcraft as a perfect specimen of Indian writing.

(3) Detroit, Michigan. Special excursion to the Ford Motor Plant, as one of the greatest industries of this region, and an inspection of the motion picture laboratory in the Ford plant.

(4) Niagara Falls. A special excursion in which the geological story of Niagara Falls will be studied in detail.

Credits

Cleveland teachers may obtain credit of .... upon satisfactory completion of the lecture and seminar work and .... hours of laboratory work.

Fees

Will not exceed $15.00 tuition fee, with a small laboratory fee to cover materials. Special material desired by students for their own purposes will be supplied at cost.

CLEVELAND MEETING

of The American Association of Museums

May 23, 24, 25, 26, 1921

Hotel Headquarters: Hotel Statler, Euclid Avenue and 12th Street.

Rates as follows:

Single room with shower bath, $3 up.

Single room with tub bath, $4 up.

Double room with shower bath, $4.50 up.

For two people in room with shower bath there is an extra charge of $1.50; in rooms with tub baths, $2.

Reservations should be made as early as possible.

Street cars run directly from Hotel Statler to the Cleveland Art Museum in thirty minutes, where all sessions will be held.

The Cleveland Committee consists of Frederic Allen Whiting, William M. Gregory, Lewis B. Williams, Leonard C. Hanna, Jr., Paul M. Rea.

The Association is unable to make any special traveling arrangements, such as reduced fares or special cars. Each person attending the meetings must make his own traveling arrangements and reservations.

Programs will be mailed to members in due course.

LITERATURE FOR MUSEUMS

LIST OF PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING FEBRUARY, 1921

Bulletin 112: Summary of the marine shell-bearing mollusks of the Northwest Coast of America, from San Diego, California, to the Polar Sea, mostly contained in the collection of the United States National Museum, with illustrations of hitherto unfigured species. By William Healey Dall.

Contributions from the U. S. National Herbarium, Volume 22, Part 4: The North American species of Pennisetum. By Agnes Chase.

LIST OF PUBLICATIONS OF THE U. S. NATIONAL MUSEUM ISSUED DURING MARCH, 1921

Bulletin 100, Volume 1, Part 9: Contributions to the Biology of the Philippine Archipelago and Adjacent Regions. Polychaetous Annelids collected by the United States Fisheries Steamer "Albatross" during the Philippine Expedition of 1907–1919. By Ruth A. Hoagland.

Bulletin 116: The Dipterous Genus Dolichopus latreille in North America. By M. C. Van Duzee, F. R. Cole and J. M. Aldrich.

Contributions from the U. S. National Herbarium, Volume 22, Part 5: Flora of Glacier National Park, Montana. By Paul C. Standley.

LIST OF PUBLICATIONS OF THE BUREAU OF AMERICAN ETHNOLOGY ISSUED DURING MARCH, 1921

1921 List of Publications of the Bureau of American Ethnology, with Index to Authors and Titles.

LIST OF PUBLICATIONS OF THE SMITHSONIAN INSTITUTION ISSUED DURING FEBRUARY, 1921

No. 1871: "Smithsonian Mathematical Tables —Hyperbolic Functions," prepared by George F. Becker and C. E. Van Orstrand. Special publication. (Second Reprint.) $3.00.

American Art Sales. Published by the Sales Service Bureau of the American Federation of Arts. Subscription: four issues and *The American Art Annual*, $25; four issues *American Art Sales*, $20; single copies of the *American Art Sales*, $5; single volumes *American Art Annual*, $7.50. *American Art Sales* is a bulletin issued four times a year during the art season, giving detailed account of sales of paintings, prints and sculpture. Publication dates: December, February, April and June. Publication address: Metropolitan Museum of Art, New York City.

A Library Primer, by John Cotton Dana. Price, $3. New Edition thoroughly revised. May be purchased of Library Bureau, New York, Chicago, Boston.

Descriptive Catalogue of Greek Coins Selected from the Collection of Mr. Clarence S. Bement, of Philadelphia. By T. L. Comparette, Curator of the Numismatic Collection, the Mint of Philadelphia. 4to, (about) 100 pages and 25 plates. Price, $3.75 (actual cost).

The Print-Collector's Quarterly. Publication of *The Print-Collector's Quarterly*, discontinued by The Museum of Fine Arts, Boston, for duration of war, with Vol. VII, No. 4, Dec. 1917 will shortly be resumed by Messrs. J. M. Dent and Sons, Ltd., of London, England. The *Quarterly* will be edited by Mr. Campbell Dodgson, Keeper of Prints and Drawings in the British Museum. Mr. FitzRoy Carrington, Curator of Prints at this Museum, by whom the *Quarterly* was founded, and who has hitherto conducted it, will become the Honorary American editor. Volume VIII, Number 1, should appear in April. The annual subscription price will be twenty shillings in England, four dollars in America. Subscriptions may be sent to Messrs. J. M. Dent and Sons, Ltd., 10–13 Bedford Street, Covent Garden, London, W. C., England, or to E. Weyhe, 710 Lexington Avenue, New York City, sole agent for the United States.

PUBLICATIONS FROM THE MUSEUM OF THE AMERICAN INDIAN. HEYE FOUNDATION

"Archeological Investigations on Manhattan Island," by Alanson Skinner.

"How the Makah Obtained Possession of Cape Flattery," told by Albert Irvine, trans. by Luke Markistun.

"Bibliographic Notes on Uxmal, Yucatan," by Marshall H. Saville.

"Reports on the Maya Indians of Yucatan," by Santiago Mendez, Antonio Garcia Y Cubas, Pedro Sanchez De Aguilar, Francisco Hernandez. Edited by Marshall H. Saville.

Indian Notes and Monographs. Published by Museum of The American Indian, Heye Foundation, New York City.

"Native Houses of Western North America," by T. T. Waterman and Collaborators.

"Hunting Charms of the Montagnais and the Mistassini," by Frank G. Speck and George G. Haye.

"A Mohican Wooden Cup," by George G. Heye.

"Early Cremation Ceremonies of the Luiseno and Diegueno Indians of Southern California," by Edward H. Davis.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

JUNE—1920

"The question of the hour in everyone's mind is *Americanization,* and the wisest people are those who see that Americanization is to be accomplished only through the spiritual, moral, mental and physical training of our youth according to American ideals. Education is a great deal more than the three R's. So far as we are concerned, it is inspiration as well as information; it is instruction in local history, in geography and geology, in travel, in climatic laws, in simple economics, in all that concerns health of mind and body, in all branches of natural history, in all that living nature has to tell our youth."—*Henry Fairfield Osborn.*

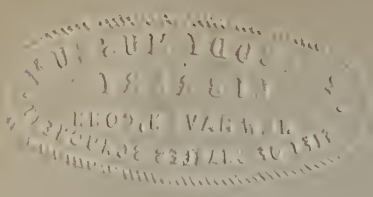
MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

NOVEMBER—1920



This is the world that year by year,
  While in her place the school is set,
Every one of her sons must hear,
  And none that hears it dare forget.
This they all with a joyful mind
  Bear through life like a torch of flame,
And falling fling to the host behind —
  "Play up! play up! and play the game!"

— *Henry Newbolt*

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

DECEMBER—1920

THERE are places and objects so intimately associated with the world's greatest men or with mighty deeds that the soul of him who gazes upon them is lost in a sense of reverent awe, as it listens to the voice that speaks from the past, in words like those which came from the burning bush, "Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground."

On the sloping hillside of Plymouth, that bathes its feet in the waters of the Atlantic, such a voice is breathed by the brooding genius of the place, and the ear must be dull that fails to catch the whispered words. For here not alone did godly men and women suffer greatly for a great cause, but their noble purpose was not doomed to defeat, but was carried to perfect victory. They established what they planned. Their feeble plantation became the birthplace of religious liberty, the cradle of a free Commonwealth. To them a mighty nation owes its debt. Nay, they have made the civilized world their debtor. In the varied tapestry which pictures our national life the richest spots are those where gleam the golden threads of conscience, courage and faith, set in the web by that little band. May God in His mercy grant that the moral impulse which founded this nation may never cease to control its destiny; that no act of any future generation may put in peril the fundamental principles on which it is based, —of equal rights in a free state, equal privileges in a free church and equal opportunities in a free school.

(*From address of Gov. Roger Wolcott of Massachusetts in accepting the Bradford Manuscript History of Plymouth Colony* (*sometimes referred to as the Log Book of the Mayflower*), *the gift of England to the Commonwealth of Massachusetts, on May* 26, 1897.)

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

JANUARY—1921

HE WHO has learned to love an art or science has wisely laid up riches against the day of riches; if prosperity come, he will not enter poor into his inheritance; he will not slumber and forget himself in the lap of money, or spend his hours in counting idle treasures, but be up and briskly doing; he will have the true alchemic touch, which is not that of Midas, but which transmutes dead money into living delight and satisfaction.

—Robert Louis Stevenson.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

FEBRUARY—1921

FABLE

The mountain and the squirrel
Had a quarrel,
And the former called the latter "Little Prig;"
Bun replied,
"You are doubtless very big;
But all sorts of things and weather
Must be taken in together,
To make up a year
And a sphere.
And I think it no disgrace
To occupy my place.
If I'm not so large as you
You are not so small as I,
And not half so spry.
I'll not deny you make
A very pretty squirrel track;
Talents differ; all is well and wisely put;
If I cannot carry forests on my back,
Neither can you crack a nut."

—*Ralph Waldo Emerson.*

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

MARCH—1921

The age of romance has not gone, it is only beginning;
Greater words than the ear of man has heard are waiting to be spoken,
Finer arts than the eyes of man have seen are sleeping to be awakened:
Science exploring the scope of the world,
Poetry breathing the hope of the world,
Music to measure and lead the onward march of man!

Henry Van Dyke

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

APRIL—MAY—1921

To John Burroughs

In Memory

By THOMAS CURTIS CLARK

We waste our days with creeds and empty words,
  Pretending God will give attention due.
  Alas, He does not hear! He turned to you,
Who knew and loved His roses and His birds!
You had no time for proudly pious vows,
  So humbled were you by the dawn's surprise.
  You searched no book for miracles: your eyes
Found wonders strange among the blossomed boughs.
Bequeath to us your wisdom, prophet sage,
  That we at last may learn the way of life,
  That we may not be stifled by the strife
Of brutal men, in this inglorious age.
Although your feet now tread immortal ways,
Your spirit still shall light our clouded days.

(From *Boston Transcript*)

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

VOLUME IV

JULY 1921, TO APRIL 1922,
Inclusive

MUSEUM WORK

Contents of Volume IV

Page

NUMBER 1, JULY-AUGUST, 1921

Battle of Concord.....Frontispiece
News from Historical Museums..... 3
News from Science Museums..... 6
News from Art Museums..... 9
The Sixteenth Annual Meeting..... 16
Report of Secretary 24
Report of Treasurer 27
Report of Editor 28
Report of Committee on Museum Cooperation... 29
Report of Committee on Classified Information.. 30
Members of American Association of Museums.. 32
Literature for Museums..... 40

NUMBER 2, SEPTEMBER-OCTOBER, 1921

Perry's Victory on Lake Erie.....Frontispiece
News from Science Museums..... 43
News from Art Museums..... 47
Historical Groups..... 51
Museums and the Trades, *Richard F. Bach*..... 55
The Museum Conscience, *Joseph Grinnell*..... 62
Models of the Dodo, *Graham Renshaw*..... 63
The Care of Museum Publications, *Harriet E. Dickinson* 65
Educational Work at the Brooklyn Botanic Gardens, *Ellen Eddy Shaw*..... 68
The Name of the Woman Who Guided Lewis and Clarke, *Melvin Randall Gilmore*..... 73
Straw Vote on Seventh Annual Exhibition in Detroit 74
Should the Size of Museums be Limited, *Florence Paull Berger* 76
Literature for Museums..... 79

Page

NUMBERS 3 AND 4, NOVEMBER-DECEMBER, 1921, AND JANUARY-FEBRUARY, 1922

Editorial 81
Beaver Group, Children's Museum of the Cleveland Museum of Art.....Frontispiece
News from Science Museums..... 83
News from Art Museums..... 90
News from Historical Museums..... 101
The Beaver Group, *Louise M. Dunn*..... 108
Illinois State Museum's New Building, *A. R. Crook* 110
Museum Courtesy, *Ella Ione Simons*..... 111
A Working Museum of History, *Edward Carlton Page* 114
The American Red Cross Museum, *Irene M. Givenwilson* 121
Agricutural Museums, *F. Lamson-Scribner*..... 125
The Work of the Detroit Children's Museum and Its Relation to the Schools, *Gertrude A. Gillmore* 135
Museum Publications, *H. L. Madison*..... 139
A Year's Work at the Fairbanks Museum, *Inez Addie Howe* 141
Commerce Museum Development in Colleges, *Ralph L. Power*..... 143
A Small American Museum, *John Cotton Dana*.. 144
Literature for Museums..... 158

NUMBER 5, MARCH-APRIL, 1922

Installation of Objects of Art, *J. Arthur MacLean* 161
Nature-Camouflage and Museum Groups, *Gerald H. Thayer* 163

Index of Volume IV

For Institutions, by name, see Museums

Accessions, Buffalo Historical Society, 4; Wisconsin State Historical Museum, 4; Brooklyn Museum, 9; Wadsworth Atheneum, 9; Cleveland Children's Museum, 9; Boston Museum of Fine Arts, 13; Art Association of Denver, 15; American Museum of Natural History, 43; Alaska Historical Society, 44; University of Colorado Museum, 44; Newark Museum Association, 46; U. S. National Museum, 84, 86, 88; Philadelphia Commercial Museum, 86; Fogg Art Museum, 94; Detroit Institute of Arts, 95; Rhode Island School of Design, 98; Minnesota Historical Society, 101; Alabama State Department of Archives and History, 103; Wallingford Historical Society, 105; Also see Expeditions

Accuracy, *The Museum Conscience*, 62

Administration, lecture policy, 42, 82; ethics, 62, 111

Agricultural Museums, 125

Air conditioning, 161

Allen, J. J, obituary, 43

American Association of Museums, Proceedings of Sixteenth Annual meeting, 16-24; Reports of Officers, 24-29; Reports of Committees, 29-31; Members, 32; Functions, 56-57, 61

American Federation of Arts, 56

American Red Cross Museum, The, 121

Art Museums, see museums

Bach, Richard **F.**, ***Museums** and the Trades*, 55

Barrett, S. A., *Historical Groups, "The Battle of Concord" and "Perry's Victory on Lake Erie,"* 51

Battle of Concord, see Historical Groups

Berger, Florence Paul, *Should the Size of Museums be Limited?*, 76

Bibliography, see Publications

Brimley, H. H., honored, 43

British Museums Association, delegates to convention of, 27

Buildings, new, Worcester Art Museum, 10; at Lyne, Conn., 47; Detroit Museum, 48; Illinois State Museum, 110

Business manager, 82

Camouflage, Nature, 163

Case, Group, 108

Catalog, paintings, 90; Indian art objects, 91

Ceiling height, 162

Children's Museums, 9, 135, 149

Church, use of museum material, 84

Circulating exhibits, 48; in London, 97

Collections, see Accessions, Exhibits; also see subjects

Collecting Old Houses for a Museum, 151

Collecting, see Expeditions, Trips

Collectors, missionaries as, 43

Colleges, Commerce Museum Development in, 143

Committee Reports, American Association of Museums, 29-31

Commerce Museum Development in Colleges, 143

Conscience, The Museum, 62

Conservation, resolution regarding National Parks, 27

Contest, mammal photography, 85

Cooperation, international, 9, 46; Report of Committee on, 29; in expeditions, 88

Cory, Charles Barney, obituary, 43

Courtesy, Museum, 111

Crook, A. R., *Illinois State Museum's New Building*, 110

Dana, John Cotton, Resolution to, 19; *A Small American Museum, Its Efforts Towards Public Utility*, 144

Design, *Museums and the Trades*, 55

Designers, credit, 93

Dickinson, Harriet E., *The Care of Museum Publications*, 65

Directory, Museum, 27

Dodo, Models of the, 63

Dow, George Francis, *Collecting Old Houses for a Museum*, 151

Dunn, Louise M., *The Beaver Group in the Cleveland Museum of Art*, 108

Education, see School work

Educational Work at the Brooklyn Botanic Gardens, 68

Editor, Report, 28

Ethics, 2; *The Museum Conscience*, 62; *Museum Courtesy*, 111

Exhibitions, see Exhibits

Exhibits, powder horns, 3; posters, 4; paintings, 9; Morgan manuscripts, 14; Rose Show, 43; Oriental rugs, 48; Morgan gems, 88; Tibetan, 93; Books, 94; art, 94; War relics, 102; art exhibitions, 48, 74, 95, 96, 99; also see Groups, Collections

Exhibit, circulating, 48; in London, 97

Expeditions, archaeology, Panama, 83; New Mexico, 84; Colorado, 86; botany, South America, 83, 88; ethnology, Europe, 46; Canada, 46; Asia, 83; Alaska, 88; Geology, South America, 83; paleontology, Canada, 89; zoology, Louisiana, 7; Gulf Coast, 7; Alaska, 44; Wyoming, 45; India, 45; South America, 83; Australia, 84; Hawaii, 84; South Seas, 84

Federation Française des Artistes Mobilisés, 9

Finance, American Association of Museums, 18, 26, 27

Fishes from the Gulf Coast, 7

Game, trophies for sale, 6

Gilman, Benjamin Ives, *The Staff Lecture Policy of Museums*, 82

Gillmore, Gertrude A., *The Work of the Detroit Children's Museum and its Relation to the Schools*, 135

Gilmore, Melvin Randolph, *On the Name of the Woman Who Guided Lewis and Clarke*, 73

Givenwilson, Irene M., *The American Red Cross Museum*, 121

Grinnell, Joseph, *The Museum Conscience*, 62

Groups, Battle of Concord, (frontispiece), facing 1; Louisiana Swamp, 7; series by Thayer, 10; series by Franklin, 10; Perry's Victory on Lake Erie, (frontispiece), facing 41; *Historical Groups "The Battle of Concord" and "Perry's Victory on Lake Erie,"* 51; Beaver, (frontispiece), facing 83; African Elephant, 87; Miniature historical, 102; Beaver, 108; miniature (American Red Cross), 122; *Nature Camouflage and Museum Groups*, 163

Gunther, Charles F., Collection, 3

Heat Regulation, 161

Historical Groups "The Battle of Concord" and "Perry's Victory on Lake Erie", 51

History, Museums of, see Museums

History, Synopshis of, 48

Houses, Collecting, 151

Howe, Inez Addie, *A Year's Work at the Fairbanks Museum*, 141

Humidity Regulation, 161

Indian art, 91

Industry, *Museums and the Trades*, 55

Information, Report of Committee on Classified, 26, 30

Installation of Objects of Art, 161

International relations, 9, 46

Junior Art Patrons of America, 13

Lantern slides, art subjects, 49

Lectures, Rhode Island Historical Society, 3; Maine Historical Society, 5; Victoria Memorial Museum, 6; Fogg Art Museum, 14; Art Association of Denver, 15; Washington State Museum, 44; Louvre, 48; Metropolitan Museum of Art, 49; Smithsonian Institution, 85; Wallingford Historical Society, 105; Fairbanks Museum, 141

Lectures, automatic, 91

Lectures by museum staff, policy, 42, 82

Library, exhibit in, 99

McLean, J. Arthur, *Installation of Objects of Art*, 161

Madison, H. L., *Museum Publications*, 139

Mammals, see Game

Manufacture, *Museums and the Trades*, 55; credit, 93

Manuscripts, 5, 14

Members, American Association of Museums, 32; new, 24

Merrill, George P., honored, 87

Missionaries as collectors, 43

Models, Dodo, 63; invertebrate, 84; also see groups

Morgan Memorial Hall of Minerals and Gems, 88

Museum Data, 30

Museum of History, A Working, 114

Museum, public service, 84, 114; also see work of specified institutions under museums

Museum Work, 26, 28

Museums, Alabama State Department of Archives and History, Museum, 103; Alaska Historical Association, 44, 105; American Museum of Natural History, 43, 58, 85, 87, 88, 89; American Red Cross Museum, 121; Berkshire Athenaeum, 29; Boston Museum of Fine Arts, 13, 48, 90; Boston Society of Arts and Crafts, 10; Brooklyn Botanic

Gardens, 7, 68; Brooklyn Institute of Arts and Sciences, 58; Buffalo Historical Society, 4; Chicago Historical Society, 3; Art Institute of Chicago, 59, 60, 91; Cleveland Museum of Art, 58, 59, 108; Colorado Museum of Natural History, 44; University of Colorado, Museum, 44; Detroit Art Institute, 48, 74, 95; Fairbanks Museum, 141; Farnsworth Art Museum, Wellesly College, 10; Field Museum of Natural History, 43, 83; Fogg Art Museum, 14, 94; Museum of French Art, 60; Gray Herbarium, 88; Hillyer Art Gallery, Smith College, 49; Illinois State Museum, 110; Art Association of Indianapolis, 59; University of Iowa, Museum, 7, 85; Los Angeles County Museum, 15; Lynne Art Museum (Conn.), 47; Maine Historical Society, 5; Metropolitan Museum of Art, 49, 58-60, 90, 93; Minnesota Historical Society, 101; Minneapolis Institute of Arts, 57, 58; Montclair Art Museum, 98; Naval Museum, 103; Newark Museum Association, 93, 144; N. Y. Botanical Garden, 88; North Carolina State Museum, 43; North Dakota State Historical Society, 3; Old Dartmouth Historical Society, 29; Park Museum, 57; Pennsylvania Academy of Fine Arts, 48; Pennsylvania, Museum, 99; University of Pennsylvania, Museum, 58; Philadelphia Academy of Natural Sciences, 88; Philadelphia Commercial Museum, 86; Phillips Memorial Gallery, 98; Phoenix Museum, 104; Rhode Island Historical Society, 3; Rhode Island School of Design, 57, 98; Smithsonian Institute, 85; Public Museum of Staten Island, 102; U. S. National Museum, 84, 85, 86, 87, 88; Wallingford Historical Society, (Conn.), 105; Washington State Museum, 43, 103; Wisconsin State Historical Museum, 4; Worcester Art Museum, 10, 48

Museums, foreign, Agricultural Museum of the Rural Society of Argentina, Buenos Aires, 128; Australian Museum, 7; National Agricultural Museum, Berlin, 125; Bombay Natural History Society, 45; Royal Hungarian Museum of Agriculture, Budapest, 126; Louvre, 48; Victoria and Albert Museum, South Kensington, 97; Victoria Memorial Museum, 6, 46

Museums, Agricultural, 125

Museums, Commercial, 143

Museums, Size Limits, 76

Museums and the Trades, 55

Natural History, 87

Nature Camouflage and Museum Groups, 163

New Engand Conference, American Association of Museums, 26, 29

News, from Art Museums, 9-15, 47-50, 90-100; from Historical Museums, 3-5, 101-107; from Science Museums, 6-9, 43-47, 83-89

Obituary, Skiff, Dr. J. V., 18; Dr. J. A. Allen, 43; Charles Barney Cory, 43; Mrs. Albert Hastings Pitkin, 46

Offerata, see Game

Officers American Association of Museums, Proceedings, 16

Osborn, Henry Fairfield, letter from, 17

Page, Edward Carlton, *A Working Museum of History*, 114

Pageant, historical, 101, 103

Park, Historical, 3

Perry's Victory on Lake Erie, see Historical Groups

Personnel, see Staff changes

Phonograph, Indian Songs on, 87

Photographs, art subjects, 49; mammal, contest, 85

Pitkin, Mrs. Albert Hstings, obituary, 46

Posters, exhibit of, 4

Powder horns, exhibit of, 3

Power, Ralph L., *Commerce Museum Development in Colleges*, 143

Prints, Boston Museum of Fine Arts, 13

Prizes, Warren, 15; French, 15

Proceedings, American Association of Museums, 16

Program, American Association of Museums, Sixteenth Annual Meeting, 21

Publications, Buffalo Historical Society, 4; Brooklyn Botanic Garden, 7; Worcester Art Museum, 10; Boston Museum of Fine Arts, 13, 48, 90, 91; Smithsonian Institution, 40, 79, 87, 158; U. S. National Museum, 40, 80, 87, 159; Commercial Museum of Philadelphia, 40; Park Museum, 43; Bombay Natural History Society, 45, 46; Fogg Art Museum, 94; American Geographical Society, 107; varia, 40, 79, 158

Publications, The Care of Museum, 65

Publications, Museum, 139

Red Cross, see American Red Cross

Renshaw, Graham, *Models of the Dodo*, 63

Reports, see American Association of Museums

School of Art, Pennsylvania Museum, 99

School Work, 68, 84, 85, 97, 135, 141, 146; also see Children's Museums

Science museums, see museums

Scribner, F. Lamson, *Agricultural Museums*, 125

Secretary, Report, 24

Shaw, Ellen Eddy, *Educational Work at The Brooklyn Botanic Gardens*, 68

Show, Rose, 43

Simons, Ella Ione, *Museum Courtesy*, 111

Size Limits, Museums, 76

Skiff, J. V., resolution concerning death of, 18

Slides, see Lantern slides

Smith Hughes Bill, 56

Songs, Preservation on phonograph, 87

Staff Changes, 7, 9, 10, 14, 15, 46, 91, 95, 98, 100

Stamps, revenue, 103

Storage of publications, 65

Straw Vote on Art Exhibition, 74

Synopsis of History, 49

Tax on Art objects, 93

Textile, see Design

Thayer, Gerald H., *Nature-Camouflage and Museum Groups*, 163

Trades, Museums and the, 55

Travel, see Trips, Expeditions

Treasure, Report, 27

Trips, to Europe, 13, 15, 88; to Alaska, 44; also see Expeditions

Ventilation, 161

Vote, Straw, on Exhibition, 74

Western Arts Association, Communication to American Association of Museums, 17

Historical Group: The Battle of Concord, April 19, 1775
Milwaukee Public Museum

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

JULY—AUGUST—1921

VOLUME IV NUMBER 1

CONTENTS

BATTLE OF CONCORD . . . . . *Frontispiece*

NEWS FROM HISTORICAL MUSEUMS 3

NEWS FROM SCIENCE MUSEUMS 6

NEWS FROM ART MUSEUMS 9

THE SIXTEENTH ANNUAL MEETING 16

REPORT OF SECRETARY 24

REPORT OF TREASURER 27

REPORT OF EDITOR 28

REPORT OF COMMITTEE ON MUSEUM COÖPERATION 29

REPORT OF COMMITTEE ON CLASSIFIED INFORMATION 30

MEMBERS OF AMERICAN ASSOCIATION OF MUSEUMS 32

LITERATURE FOR MUSEUMS 40

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THE CAUSE

THE Cleveland meeting repeatedly reminded those in attendance of the fact that *the cause of museums* is bigger than that of any single individual, and that the museum can do good work only when individual wishes and personal emulation are subserved to the service that the museum as a great American educational institution may render the people.

Persons who have it within their means and power to do for museums have a great responsibility. They should have the broadness of vision to recognize that conditions governing gifts to a museum must in no way disturb the policy of the institution in such a manner as to retard its progress. "Conditional" gifts hamper the development of a museum unless the conditions are in accord with the plan for growth upon which the institution is founded.

Those who administer the affairs of museums should conserve at all events the high character of the work of their museum and refuse any offer of aid which may jeopardize the service that the museum may render the cause to which it may be dedicated.

NEWS FROM HISTORICAL MUSEUMS

POWDER-HORNS

If the powder horns on exhibition during March at the Rhode Island Historical Society, Providence, could have spoken, many thrilling tales of encounters between whites and Indians, and stories of bloody warfare during the 18th century would have been told.

The powder horns shown were of various shades and shapes. Most of them were made from the horns of cows, one from a whale's tooth; others of metal, copper and tin, shaped like flasks and perhaps used as such at one time or another. One unique horn shows a map of Providence, which is one of the earliest maps of the city. Another horn shows a map of the Hudson River as far as Albany, showing forts along the river and buildings in New York. Fort Edwards, Fort Ticonderoga and Fort Crown Point are many times shown in these carved horns. One horn loaned for the exhibition had been found by its owner on top of an old cellar wall in an ancient building in Warren, R. I. The horn is supposed to have been engraved by an English soldier before or during the Revolutionary War, for over the city of New York floats the Union Jack, and the English Coat of Arms is engraved higher in the field. Part of the city depicted is where the Castle Garden exists today, showing the steeples of old Trinity and other churches in the neighborhood. This powder horn is supposed to be more than 150 years old.

A special talk was given during the exhibition by Mr. Charles D. Cook who has made a special study of powder horns. Mr. Cook loaned for the exhibit, sixty powder horns from his own collection.

NORTH DAKOTA

Historical Park at Bismark. Dr. Melvin R. Gilmore, Curator of the North Dakota State Historical Society, is the author of the plan, adopted by the legislature of this state, whereby the buildings and grounds of the new State Capitol shall commemorate not only the record of North Dakota's sons and daughters in the World War, but the remote past and pioneer history.

On the 160 acres of rolling prairie overlooking the City of Bismark will be placed not only the Capitol Building, but an Historical Building surrounded by an historical park. In this park is the enormous effigy of a turtle formed of boulders laid down by Indians centuries ago, and here will be erected an earth covered house of the type used by the Mondan or town-making Indians of the Missouri. Near the latter will be a statue of Sakajawea the Mondon woman who guided Lewis and Clark. The log cabin occupied by Theodore Roosevelt during 1883–84 when he was ranching in Medora will be brought to this spot. In the Historical Museum will be found the swords of General Custer and his brother, Lieut. Tom Custer, who marched from Fort Abraham Lincoln with the Seventh Cavalry to their death at the Little Big Horn.

ILLINOIS

The Charles F. Gunther Collection is going to remain in Chicago. At least this is the decision of a group of women who have "The Chicago Spirit" in sufficient measure to go to the aid of the Historical Society and raise $50,000 of the required $150,000 during the Spring and Summer of 1920.

They are called the Women's Special Committee of the C. F. Gunther Collection, with headquarters at the Chicago Historical Society. As a mere business proposition, the buying of these priceless documents and other data appeals to everyone whose affairs may require research work occasionally. Its significance to Chicago and the entire West can hardly be estimated. Hitherto the East has seemed to have a monopoly of the means of visualizing American history expecially of Colonial and Revolutionary times. There are 30,000 manuscripts in the collection. In the collection of prints, engravings, and broadsides is reflected the entire panorama of American life from Colonial days to the present so far as it has been depicted—an education in itself, potential for an advance of civilization in Chicago and the Central West.

NEW YORK

The Buffalo Historical Society early in April added the twenty-fourth volume to its series of Publications. The appearance of these volumes under the able editorship of Mr. Frank H. Severance is always of interest to historical societies generally for there is found well selected and authoritative information relative to a wide range of subjects pertinent to American history particularly of the Lake region. The largest contribution to the present volume is Frederick Houghton's "History of the Buffalo Creek Reservation," which comprises 187 pages. Mr. Severance contributes "The Story of Phinney's Western Almanach with Notes on Other Calenders." Among documents printed in this volumne are "Letters of John Haddoch," "Early Travel on Lake Erie," and "Mail Service in 1812."

The most conspicuous article added to the Museum of the Society is the carriage formerly owned by Millard Filmore. The mahogany desk of President Filmore has for nearly twenty years served Mr. Severance for his office desk. A doll owned by the first wife of Millard Filmore when she was a child, was recently given the Society.

Other gifts of the year are a collection of ecclesiastical robes, associated with Bishop William D. Walker; an antique carved wood implement that once belonged to Red Jacket; a bass drum carried by the great-grandfather of the donor in the War of 1812; a model of the ship "Buffalo," 1856; an old Dutch foot warmer; old time dentists' instruments; a Cigar Store sign, a Cot bed formerly used by Ebenezer Johnson, the first Mayor of Buffalo; a Grain cradle, wooden barley fork and a large number of old time farm and household articles.

WISCONSIN

Since the beginning of the late World War the Wisconsin State Historical Museum has been receiving at regular intervals, a series of beautiful advertising posters from the Underground Railways of London. These have always been of so novel and inspiring a character as to delight nature lovers, art students and many other classes of visitors. They have been displayed on a series of bulletin boards in the Museum corridors.

An entirely new series of twenty of these beautiful posters has just been placed on display. A particularly attractive series, in colors, make known the delights of the English countryside about Reigate, Chingford, Dorking, Windsor, Caterham, St. Albans and Epping Forest. Another set illustrate well known London characters as "The Conductor," "The Newsboy," "The Park Keeper" and the "Zoo Keeper." Others advertise the London Zoo and the National Art gallery. Particularly attractive are others whose subjects

are "sea bathing, the art of travel, the high places and May-time."

All of these posters are the work of well known English artists, among those represented by specimens in the present attractive exhibit being Herrick, C. Paine, Laura Knight, E. McKnight Dauffer, E. Gabain and F. Gregory Brown.

It is extremely doubtful whether any electric or other railway system in the United States has ever produced posters equaling in beauty or novelty of artistic treatment those of the "London Underground."

In the auditorium of the Museum are being exhibited a series of seven canvases by the late well-known American artist Walter Shirlaw, N. A. These are the Historical Society's property and some have never before been on exhibition. A collection of fine etchings by Arthur William Heintzelman is being exhibited on one wall of this exhibition hall.

MAINE HISTORICAL SOCIETY

In spite of its lack of funds for the employ of trained assistants to classify and catalogue its wealth of invaluable and irreplaceable material the Maine Historical Society is keeping alive the historical background of New England. During the past winter the following lectures were given.

In December, Bishop Benjamin Brewster spoke on "The Spirit of 1620," illustrating his talk with pictures and books from Holland, referring to the Pilgrims.

In January, Hon. Augustus F. Moulton, of Portland, spoke on "Land Titles in Colonial Maine." On exhibition were Thomas Danforth's deed of Scarborough, July 26, 1684; George Munjoy's deed of land in Falmouth, May 20, 1674; grant of land north of the Saco river to Thomas Lewis and Richard Bonighton, February 12, 22, 1629–30, etc.

In February, Prof. Warren K. Moorehead, of Andover, spoke on "The American Indian Past and Present." The Society has many Indian relics from Maine, including weapons from the graves of the "Red-paint Indians," which it intends to exhibit.

One of the most interesting lectures was by Mr. John Albree of Boston on the "Art of Singing in the Old Bay Colony." On exhibition was the old piano brought in from the Wadsworth-Longfellow memorial house.

Dr. Alfred Johnson of Brookline, Mass., spoke last year on "Anglo-Saxon vs. Teutonic Contributions to Civil and Modern Warfare." No exhibit.

Mr. Walter G. Davis read a paper on "Austria after the Armistice;" and a copy of part of John Smith's "Voyage to New England," printed in 1629 in Frankfort-on-the-Main, in German, with a map was shown.

Among interesting manuscripts in possession of the Society are:

The Kennebec Purchase Papers.

The Penobscot Papers.

The Northeastern Boundary Papers.

The John S. H. Fogg collection of autograph letters and documents, numbering perhaps 5,000 items, concerned mainly with United States history. Portraits are with most of these and they include a fine collection of the Signers of the Declaration of Independence; also the autographs of all the sovereigns of England from Henry VII to Victoria.

NEWS FROM SCIENCE MUSEUMS

POPULAR LECTURES AT VICTORIA MEMORIAL MUSEUM

During the winter of 1920 to 1921, the Victoria Memorial Museum re-established the old policy providing a course of lectures for the entertainment and instruction of the school children who throng the building every Saturday morning. Many members of the Museum staff offered their services for these lectures, and the Department of Trade and Commerce coöperated by providing moving pictures and an operator. In consequence, every lecture was illustrated with lantern views, and all but one with moving pictures as well. At this one living animals were presented. So popular did the lectures prove that they had to be repeated each morning to a fresh audience, as the hall, which has a seating capacity of 562, was not large enough to accommodate the crowds. In fact one lecture had to be given three times in the same morning.

The following is the programme of the lectures; a similar programme will be arranged for next winter.

February 12.—The Fur Bearing Animals of Canada, by C. L. Patch.

February 19.—The Birds of Bonaventure Island, by C. L. Patch.

February 26.—The Canadian Arctic Coast, by K. C. Chipman.

March 5.—Wanderings With The Eskimos, by D. Jenness.

March 12.—Roads to Wealth in our Northern Forest, or Mineral Development in Northern Ontario, by T. L. Tanton.

March 19.—Hunting Giant Dinosaurs in the Badlands of Alberta, by Charles M. Sternberg.

March 26.—Ottawa Three Times Submerged and How We Know It, by M. E. Wilson.

April 2.—Conquering the Desert with Irrigation, by Harlan I. Smith.

April 9.—Asbestos or Fire Proof Cotton, by R. Harvie.

April 16.—My Summer Among the Ojibwa Indians, by F. W. Waugh.

April 23.—The Frogs, Salamanders and Snakes of Ottawa, by Clyde L. Patch.

BIG GAME TROPHIES FOR SALE.

The following is a copy of a dispatch from the American Embassy at Rome which may be of interest to Museums or collectors.

Copy

Rome, April 6, 1921.

No. 368.

The Honorable
The Secretary of State,
Washington, D. C.

Sir:

I have the honor to enclose herewith a list and brief description of Big Game Trophies submitted to the Embassy by Sig. L. Toncker, who has recently returned from a shooting trip in British East Africa. This list is forwarded to the Department as of possible interest to museums or collectors in the United States.

Signor Toncker has complete specimens of the list enclosed herewith, including in each case a skin, specially preserved, together with the horns, and bones of the legs. He states that upon the receipt of a reliable order he is prepared to have the lot shipped to America and accept payment only after safe arrival there.

I have the honor to be, Sir,

Your obedient servant,

(Signed) Robert Underwood Johnson.

Enclosure:

List.

Waterbuk, mas.; bull, Id., fem.; Gravy's Zebra, mas., bull; Hyaena, mas.; Orix, mas.; Gerenuk, mas.; Grant's Gazelle, mas.; Jackal, mas.; Baboon, mas.; Hyaena striata, mas.; Orix, mas.; Gerenuk, mas.; Orix, fem.; Grant, fem.; Impala, fem.; Id., mas.; Id., mas.; Id., mas.; Grant, mas.; Id., mas.; Hyaena, mas.; Grant, mas.; Small crocodile; Mandibles (various), Crocodile, Rhynocerus, 4 Dick Dick.

FISHES FROM THE GULF COAST

In the latter part of May, Professor Dill of the Museum department at the State University of Iowa directed an expedition to the gulf coast of Florida. The object of the trip was to collect marine fishes for the Museum. The project was financed by Dr. Dean of the Medical College. A good representative group of fishes was obtained and will be mounted by Professor Dill.

LOUISIANA SWAMP EXHIBIT

One of the unique things in the museum world is the Louisiana swamp exhibit, recently installed at the State University of Iowa by Professor Homer R. Dill.

In the summer of 1918, Professor Dill and several members of the Louisiana State Museum staff, including Alfed M. Bailey who was then curator in that institution, made a trip to the swamps of Louisiana and the islands off the coast, to collect specimens and materials with which to build this exhibit. Permission to collect on Avery Island was given by the owner, Mr. McIlhenny. In the course of two weeks, materials for both the exhibit and the reserve collection were obtained.

In constructing this group, Professor Dill has transported a portion of a Louisiana swamp to Iowa. The reptiles and birds have been placed in their proper environments, just as they are seen in Louisiana today. Cypress, swamp maple, southern willow, red gum, southern ash, and palmetto trees and stumps were obtained, and form the principle vegetation of the foreground. Spanish moss and black-jack vines give a very real touch of local color.

A large alligator in the foreground is the center of attraction. Near it, partly hidden, are the characteristic reptiles of the swamp. In the trees are nests of egrets showing the newly hatched young. Several of the adult birds are shown near by. Other typical swamp birds are grouped so as to complete the effect, which is emphasized by the careful blending in of the very real back-ground.

The latter is the work of two artists. It was begun by Mrs. Jean Dayton West and completed by Miss Edith Bell of the fine arts department at the University.

The case measures 21 feet in length and 12 feet in depth. It is of unusual design, the angles being arranged so that the corner posts are eliminated from the view.

STAFF CHANGES IN THE AUSTRALIAN MUSEUM, SYDNEY

A number of changes have recently been made in the Scientific staff of the Australian Museum, Sydney. Dr. C. Anderson, M. A., who has been Mineralogist since 1901, succeeds the late R. Etheridge, Junior, as Director. Mr. A. Musgrave, fills the vacancy caused by the death of W. J. Rainbow, entomologist, and Messrs. J. R. Kinghorn and E. Le G. Troughton, second-class assistants, have been promoted to be first-class assistants in charge of reptiles birds and amphibians, and mammals and skeletons respectively.

TEN YEARS OF THE BROOKLYN BOTANIC GARDEN

The Tenth Annual Report of the Brooklyn Botanic Garden has just been published. The report shows a steady, and, considering abnormal conditions due to the war, a rapid development of this young institution. The report points out that about ten years ago there was a tract of public land about fifty acres in area having an assessed valuation of two and a half million dollars, located near the centre of population of the most populous borough of Greater New York, but lying idle,

serving no useful public purpose, bringing no returns to the city, part of it being used for a dumping ground.

Under the administration of the Brooklyn Botanic Garden authorities this area has been converted into one of the most beautiful and attractive places in the city, meeting educational and recreational needs of hundreds of thousands annually. The elementary and secondary education of pupils in the grammar and high schools of the city is being enriched, added opportunities for profitable recreation are being afforded, advantages of free public education of adults and children have been enlarged, the increase and dissemination of useful knowledge in this community and throughout the scientific and educational world has been promoted, and altogether the Borough of Brooklyn and the Greater City have been made a better place in which to live.

The general attendance at the Garden has increased during the past ten years from about 10,000 to over 300,000 and the attendance at lectures and classes from 200 to over 53,000. A colored map, accompanying the report, indicates that the educational influence and service of the Garden extends throughout the Borough to the remotest schools, even including Barren Island; and 82% of the public schools are now being served in one way or another by this institution. During 1920 over 128,000 penny packets of seeds were distributed, to be planted by children at their schools or homes.

The plantations include the well known Japanese garden, a gift to the city by friends of the Botanic Garden, the Rock garden, Iris garden, Water gardens, Herbaceous garden, Wild Flower garden, and numerous other features of great beauty and otherwise of educational value.

The Director points out that during the ten years since the Botanic Garden was established the entire appropriations in the Tax Budget for its maintenance have amounted to only one dollar for each $5,300 of the Tax Budget. During 1920 the cost was a little over 3 cents per inhabitant for the Borough of Brooklyn, but since the cost is distributed over the entire population of Greater New York, the actual cost was only 1 cent per inhabitant. The cost per inhabitant has been less than 8 cents for the entire ten years.

In addition to the advantages above referred to there have been contributed toward the construction of buildings, the maintenance of buildings and grounds and the assembling of the collections of plants, books and other collections, nearly $300,000 of private funds.

The report also contains a map showing in a striking manner the extent to which the influence of the Botanic Garden is felt throughout the entire civilized world. Its publications go to practically every educational and scientific centre in both hemispheres, and in return, publications and collections are received at Brooklyn from all of these sources.

The Garden has served an important purpose in coöperating with the Federal Government in a study of the diseases causing enormous losses through the spoilage of fruits and vegetables in the city markets. It has also coöperated with the Board of Health in the campaign to eradicate poison ivy and other poisonous plants, and ragweed and other plants responsible for most of the hay fever, and in disseminating information on these matters.

Special mention is made of a gift, which first became available on January 1st of the current year, of $50,000 to be expended for investigations in plant diseases.

The experience of the Botanic Garden and the extent to which it is being increasingly called upon by the public

for information and other services along the lines of its activities, leave little doubt that such an institution has been greatly needed, and that the Botanic Garden as organized is meeting this need in a substantial and satisfactory manner.

Copies of the Annual Report will be sent on request to anyone interested.

CURATOR OF PUBLIC INSTRUCTION

Prof. Arthur H. Graves, collaborator, Office of Investigation in Forest Pathology, Bureau of Plant Industry, U. S. Department of Agriculture, and formerly assistant professor of botany in the Sheffield Scientific School and Yale School of Forestry, has accepted the appointment as curator of public instruction at the Brooklyn Botanic Garden to begin September 1, 1921.

GOES TO CLEVELAND AS CURATOR OF EDUCATION

Harold L. Madison, for thirteen years Curator of the Park Museum, Providence, R. I. resigned his position on June 18th, to become Curator of Education of The Cleveland Museum of Natural History. He assumed his new duties on June 22d. Miss Marie E. Gaudette, assistant to the curator was appointed Acting Curator on July 8th to succeed Mr. Madison. Miss Amy L. Bates has been appointed assistant to the Curator to succeed Miss Gaudette.

IMPORTANT

The new address of the Secretary of the Association is H. L. Madison, Cleveland Museum of Natural History, Cleveland, Ohio.

NEWS FROM ART MUSEUMS

DIFFUSION OF FRENCH ART IN AMERICA

The Federation Française des Artistes Mobilisés, which did such good home service work during the war for the families of fighting artists by finding a market for their works, has now a Comité de Diffusion de l'Art Français Modern in this country, with M. Louis Thomas as its chairman. Through this committee paintings and sculpture of modern French artists are purchased by patrons and given to various American Museums in the name of the purchaser and the committee.

The Brooklyn Museum has received twenty paintings and one bronze in this way. Eight of the paintings are of the Neo-Classic group by Laurens, Simon, Morchain, Beaumont, Laureau, Ott and Deluermoz; six are by the Bon Genre illustrator group, Boutet de Monvel. Brissaud, de Gaigneron, Lepape, and Marty; and six by Post-Impressionists, Malherbe, Seevagen, Dulac, Grassin, Bonneau, and Rioux. The bronze is a table centerpiece to hold flowers by Jeanne Itasse. Of these fifteen were given by Otto H. Kahn, the others by Pierre Cartier, Mortimer L. Schiff, Felix Wildenstein, A. Bordes, Lucien Jouvaud and Louis Thomas. This group of works was included in a special exhibition of Post-Impressionists and Their Predecessors held in the Brooklyn Museum during March and April.

The Wadsworth Atheneum in Hartford is another of the American Museums to receive a selection of French pictures. These were painted by Paul Chavarel, P. J. Tranchant and Raoul Serrés, and are presented by Otto H. Kahn.

CLEVELAND CHILDREN'S MUSEUM

The Cleveland Children's Museum has received from Mrs. E. C. T. Miller two series of models made by Gerald

H. Thayer and Dwight Franklin. The first are nature models and the latter illustrate the life of prehistoric man. Mr. Thayer explains the possibilities of his groups in the March Bulletin of the Cleveland Museum, and says that after beauty has been found in natural objects the exhibits are helpful in the realization of the surprising fitness-meanings in environing nature of these mere beauties of the butterfly or bird. Finally comes "the step to the adaption of these various natural beauties to human designing, to the embellishment of our own human handiwork with loom and brush and needle. Nature, as here suggested or revealed, is an inexhaustible store-house of supremely beautiful designs and color schemes for the artist or the handicraftsman. Moths, butterflies and birds furnish in their color combinations and strange patterns clues to designs of the amplest, subtlest and most satisfying beauty. An art museum has greater opportunity than any other institution to promulgate such truths, with their really vast potential bearing upon art both fine and applied.

"For children, in particular, there is also a still more specific use which these new exhibits of nature camouflage can be made to serve. They will prove an admirable help in that vitally important matter, the training of the powers of observation. Beginning with the simpler groups, where the bird, although evidently well camouflaged, is not, in such restricted area, actually difficult to discover, the child can be led to the complicated groups showing the forest floor, the tree trunks, and the upland grasses, each containing a number of intensely camouflaged creatures, some of which it will require the closest and often prolonged attention on the child's part to discover at all. The study of these more complex groups can be made for children a fascinating game of seeking and finding. Key charts outside the cases, and covered over until their help is desired, will make evident the location on tree-bark or dead leaves or grass, of the specimens most difficult to see, and also provide the name, both common and scientific, of the various camouflaged creatures."

BOSTON SOCIETY OF ARTS AND CRAFTS

The Council of the Boston Society of Arts and Crafts has elected the following officers for the current year. President—John E. Peabody; Vice-Presidents—Mary Crease Sears, Howard L. Rogers, and Paul J. Sachs; Secretary and Treasurer—H. P. Macomber.

AT FARNSWORTH ART MUSEUM

Miss Celia H. Hersey, Museum Assistant and Docent at the Rhode Island School of Design, Providence, is to be director of The Farnsworth Art Museum at Wellesley College during the absence of Miss Alice Van Vechten Brown, who is in Europe for the year.

THE NEW ADDITION TO THE WORCESTER ART MUSEUM

The Worcester Art Museum has opened a new addition twenty-five years after its incorporation. The April Bulletin gives sixteen splendid views of the new rooms and rearrangements in the old building. Mr. Wyer in his article on it says: "The addition has provided the opportunity for arranging and displaying our collections in a more attractive and, what is quite as important, logical manner. While a room hung with pictures of different periods, from the 14th to the 20th centuries, gives an interesting impression, a collection in the process of comprehensive development needs a more systematic method of arrangement. This is necessary both because of the proportions it assumes

A CORNER IN THE MAIN GALLERY OF THE FIRST FLOOR ADDITION
WORCESTER ART MUSEUM

RENAISSANCE GALLERY LOOKING INTO MAIN BUILDING
WORCESTER ART MUSEUM

and because of the educational value its comprehensiveness has given it.

"The effect of the light backgrounds is a revelation. The pictures, as is the case in so many museums, have long been lost in dark dirty brown backgrounds, and consequently have never been seen until now. A light color scheme has been maintained throughout the addition, and we hope eventually will be extended into the old part. Perhaps the most successful result of the light walls is seen in the Renaissance room on the second floor of the addition. Paintings and sculpture of the 14th, 15th, and 16th centuries, including works of the Italian, Spanish, Flemish, Burgundian, and German schools, have been placed here and have all gained an added richness and depth of color. Opening from this room, to the right, is a gallery devoted chiefly to pictures by French, English, American, Dutch, and Spanish artists of the 17th and 18th centuries. A room opposite this, leading from the left of the Renaissance gallery, contains 19th and 20th century American and French paintings. The light background again is exceptionally satisfactory for the group of high-keyed pictures by Twachtman, Monet, Redon, and Gauguin."

The Educational Department has profited by the addition to double its space, and the Library has acquired new book-stacks. The administration offices have been increased and the auditorium enlarged, with the fortunate circumstance of improved acoustics. Indeed, the addition seems to be highly satisfactory all around, and most attractive.

JUNIOR ART PATRONS OF AMERICA

A new society has been started, with Mrs. Albert Sterner as organizer, to train the artistic tastes of the young, and to stimulate the production of art in America by creating an intelligent demand for it. Mrs. Henry F. Osborn, Mrs. Herbert L. Satterlee, Miss Ruth Morgan, Mrs. Samuel Lewisohn, Mrs. Benson Sloan and Mrs. Egerton L. Winthrop are sponsors for the society. Beside illustrated lectures by artists and art critics, the society will undertake to present in an interesting manner collections of American paintings in all media, sculpture, drawings, etching and lithograph, and will show them in the important cities of the country. In order that the children may form standards on which to base their judgments exhibitions of the best contemporary art of other countries will be shown. An interesting feature of the society will be the selection of works of art by the child, as the agreement to spend not less than $25 a year on American art is a condition of membership. The society is in temporary quarters at 25 West 49th Street, New York City.

THE PRINT DEPARTMENT OF THE BOSTON MUSEUM

In the report for 1920 we are told that the Print Department of the Boston Museum of Fine Arts has acquired 415 prints; 123 by purchase, 2 by exchange, 285 by gift and 5 by bequest. Fourteen conferences on prints were given by the Curator and the Assistant Curator, and 1,509 persons made use of the Print Study Room for work on the collection.

During the summer Mr. Carrington spent three months in England studying the engravings in the Department of Prints and Drawings in the British Museum, the Ashmolean Museum, Oxford, and the Fitzwilliam Museum, Cambridge. Photographs were made, of the same size as the originals, of three hundred and eighty-three prints, the majority of them not hitherto reproduced. Practically all the import-

ant fifteenth and sixteenth century engravings in English collections will shortly be available for study in excellent photographs. These, together with the reproductions and books already in the department, furnish opportunities unexcelled in America for the student of prints.

The report gives a list of translations from the German and Italian by Mr. Richter of works on German and Italian woodcuts and etchings which will be useful to students of prints.

HARVARD UNIVERSITY FOGG ART MUSEUM CAMBRIDGE, MASS.

Through the generosity of Mr. J. Pierpont Morgan the Fogg Art Museum of Harvard University has been enabled to exhibit a number of the magnificently illuminated manuscripts from the Pierpont Morgan Library. The Exhibition opened on the sixteenth of March and remained until the fifteenth of April.

Work of the French, English, Flemish, Italian, Spanish, German, Dutch Armenian and Greek schools was shown, ranging from the simple, sometimes crude but sincere, illuminations of the ninth century to the work of the late fifteenth century, remarkable for its fine draughtsmanship, its perfection of detail and beauty of color. The Exhibition afforded a most unusual opportunity for the study of the illuminator's art in its finest achievements.

Among the manuscripts lent by Mr. Morgan were the "Huntingfield Psalter," a work of the English school dating from the XII century; the well-known "Workshop Bestiary," pronounced by Herbert in his "Illuminated manuscript"to be one of the finest of extant Bestiaries; two very interesting illuminated copies of the Commentary on the Apocalypas by the Spanish monk, Beatus, one dating from 894, the oldest now extant of these Beatus manuscripts and the other dating from the XIII century; a fine Martyology, probably executed at Monte Cassino in the XII century; the so-called "Golden Gospel of Henry VIII," written in letters of burnished gold on vellum dyed purple; a fragment of a Bible Moralisée, executed in Paris for S. Louis about 1260, showing French XIII century work at its best; and a beautiful French Book of Hours dating from the XV century showing the astonishingly rich and elaborate illumination characteristic of this period

In connection with the Exhibition two illustrated lectures were given at the Museum; one by Professor Charles R. Morey of Princeton University on Mediaeval Illumination, and one by Professor Edward K. Rand of Harvard University on Mediaeval Script.

REGINALD POLAND APPOINTED EDUCATIONAL SECRETARY

Mr. Reginald Poland, formerly Director of The Art Association of Denver, Colorado, has been appointed Educational Secretary to assist Mr. Clyde H. Burroughs, Secretary and Curator of the Detroit Institute of Arts. Mr. Poland assumed his duties April 15th.

During his official connection with the Denver Art Association, the organization has more than doubled its membership and increased its funds over two and one half times. As a result of the activities of the Association under his administration, a number of art organizations have been formed, notably the Denver Atelier, as a branch of The Beaux Art Institute of New York, doing work in architecture, sculpture, applied design and drawing from life; The Denver Academy of Applied Arts with an active membership of 115 and still growing; and The Denver

Society of Allied Arts, recently founded. This new stimulation to art in Denver has resulted in the Warren prize in 1919 and the French prize in 1920 being awarded to members of the Denver Art Association.

During the past year the Association held seventeen major and several minor exhibitions and carried on a course of lectures with such prominent speakers as Dr. Grensaulus, formerly president of the Armour Institute; Dr. Reifstahl of New York, foremost authority on silks and Mohammedan Art; Robert Reid of New York, whose work holds a prominent place in the world of art; George W. Eggers, Director of the Chicago Art Institute; and George W. Stevens, Director of the Toledo Museum of Art.

The Association has recently acquired several valuable paintings and a collection of Persian miniatures, has started a number of persons making private art collections, and has a good sum pledged toward a new museum soon to be erected.

IN EUROPE FOR THE SUMMER.

Mr. L. Earle Rowe is spending the summer in Europe in the interests of the Rhode Island School of Design, making an especial study of the relation between Fine and Applied Art Schools and Museums. Mr. Rowe will represent the American Association of Museums at the Paris meeting in July of the Museums Association of Great Britain.

Mr. Blake-More Godwin, Curator of the Toledo Museum of Art, is spending three months in study in North and Central Italy and Greece. He is accompanied by Dr. Walter Miller, Dean of the Graduate School of the University of Missouri. Dr. Miller led the first archaeological expedition in Greece and is one of the world's formost classicists.

Three of the Metropolitan Museum instructors, Miss Edith R. Abbot, Miss Alice T. Coseo and Miss Anna C. Chandler are spending two months in France and Italy. Miss Abbot and Miss Coseo will be accompanied by Miss Myrtilla Avery of the Art Department of Wellesley College.

Mr. Clyde H. Burroughs, Secretary and Curator of the Detroit Institute of Art, left in May for Europe where he is to spend the summer studying the Museums abroad.

LOS ANGELES COUNTY MUSEUM DIRECTOR

After canvassing the field thoroughly for some months, the Board of Governors of the Los Angeles Museum of History, Science, and Art, and the Otis Art Institute announce the appointment of Professor William Alanson Bryan, formerly with the Bishop Museum in Honolulu, to the position of Director.

A NEW DIRECTOR FOR MINNEAPOLIS

The Minneapolis Museum has secured Mr. Russell A. Plimpton as Director. He has been Assistant Curator of Decorative Arts in the Metropolitan Museum of Art. Mr. Plimpton began his new duties in May.

THE SIXTEENTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF MUSEUMS

CLEVELAND, OHIO, MAY 23, 24, 25, 26, 1921

ADDRESS OF WELCOME: Mr. Ralph King, Vice-President of The Cleveland Museum of Art.

Chairman, ladies and gentlemen:

It gives me great pleasure to offer and extend to you the hospitalities of the Cleveland Museum of Art. I desire to speak in behalf of the President, the Trustees of that institution and all of its Officers and Staff.

We trust that we may treat you most hospitably. By "Welcome," we mean "Hospitality." We hope that you will make yourselves at home in Cleveland. Let us know anything we can do for you while you are here, that we may look after and take care of your comfort. We emphasize the word "hospitality" because we think in our museum experience here that it is one of the things inherent in the proper conduct and the proper management of any museum. We want to get away from the idea of simply an open door for somebody to come in and wander through and then go out. We want every museum to carry the idea not only of welcome but hospitality to its guests, even though they are sightseers. We want to get away from the idea of the great political policeman, who says: "Go there and get your tickets." We want to offer every man, woman and child who comes into our institution that hospitality which will not only make them welcome but will ask and invite them to come again and make the study of the museum and its contents a life study and a matter of life interest. That is what we are here for.

Now we want to go farther than that, beyond perhaps what a museum might be expected to do, and extend to you the warmest welcome that it is possible for us to give.

After a response by President Rea the reports of the Secretary, Treasurer, Editor, and Chairman of the Committee on Museum Coöperation, were read, and each by vote of the Association were ordered received and placed on record.

The Secretary announced the result of the election of officers by ballot as follows:

President: Frederick Allen Whiting, Director of Cleveland Museum of Art.

Vice-President: Chauncey J. Hamlin, President, Buffalo Society of Natural Science.

Secretary: Harold L. Madison, Curator of Education, The Cleveland Museum of Natural History.

Treasurer: William P. Wilson, Director, Philadelphia Commercial Museum.

Two Councilors with terms of office 1921–24: Henry Fairfield Osborn, President, American Museum of Natural History. Robert W. deForest, President, Metropolitan Museum of Art.

Two Administrative Officers:

Assistant Treasurer: Harold L. Madison, Curator of Education of The Cleveland Museum of Natural History.

Assistant Secretary: Amy L. Bates, Park Museum, Providence, R. I.

The Secretary announced that by vote of the Council the 1922 annual meeting will be held at Buffalo, N. Y. the exact dates to be announced later.

The following communication was received from the Western Arts Association, and by vote of the Association the President was directed to appoint a committee to consider the matter contained in the communication and report to the Council. The Council was authorized to take suitable action upon the report of the committee.

To the American Association of Museums
In Session
At Cleveland, Ohio.
Greetings from the Art Section of the
Western Arts Association

At the twenty-seventh annual meeting of the Association, art directors, supervisors and teachers, recognizing the great service which museums are offering in their communities, desire to submit the following request for your consideration:

That through the coöperation of the educational departments of museums and of local school organizations, lists of available reproductions of museum material suited to the needs of the schools be compiled and filed in the museums represented in the American Association of Museums to the end that the schools in one community may avail themselves through their local museum of the rich store of material in any or all of the museums.

Respectfully submitted,
ESTELLE HAYDEN,
Chairman of the Art Round Table.
Peoria, Illinois.
May 6, 1921.

A letter from Dr. Henry Fairfield Osborn, President of the American Museum of Natural History, to Frederic Allen Whiting, Director of the Cleveland Museum of Art, was read by the Secretary. Dr. Osborn called special attention to the desirability of more generous coöperation among Museums in the disposition of their duplicate materials. He wrote:

"I think this is perhaps the most important work which the Association can accomplish at the present time, namely, to convince museum directors and trustees that American interests, in science and art, are larger than municipal or local interests.

I find other institutions very reluctant to part with anything valuable, even if their duplicates are destined to remain forever in storage cases accumulating dust. They desire to say that their museum contains everything of the kind ever discovered, even if this total is of no earthly value to anybody. This is a miserly spirit, entirely contrary, in my mind, to the true museum spirit. We have long been practicing what we preach by sending really fine specimens to other institutions, both in this country and abroad.

Believe me, with best wishes for the great success of your meeting,

Sincerely yours,
(Signed) HENRY FAIRFIELD OSBORN.
Director Frederic Allen Whiting."

During the meetings Mr. Lawrence V. Coleman, chairman of a committee, appointed by the President, to study and report to the Council a plan for procuring and distributing Museum data, read and explained in detail the report of the committee printed elsewhere in this number (page 30). Upon recommendation of the Council, the Association authorized the expenditure of $100 to try out the plan recommended.

On May 24th a conference of Trustees and Directors took place with twenty-seven persons present.

President Rea outlined a plan for enlarging the activities of the Association looking to the establishment of a permanent Association headquarters with paid officials, the purpose being to thereby give real service to Museums by making the headquarters of the

Association a repository for receiving and disseminating museum information.

It was voted that it is the sense of the conference that the executive committee of the Council should draw up a possible scheme for raising a budget to conduct this work and send it to the museums for their consideration.

The conference voted that a subcommittee be appointed from the conference to advise with the Executive Committee of the Council on the method of raising an annual Association budget for the purpose of extending the work of the Association, after which the executive committee shall present a budget plan for the consideration of the museums of the country.

The following committee was appointed: Mr. Chauncey J. Hamlin, Dr. S. A. Barrett, Dr. A. R. Crook and Prof. William M. Gregory.

The committee made the following report to the Executive Committee of the Council:

The following is a report of the subcommittee on ways and means of obtaining funds to support the proposed enlargement of activities of the American Museum Association.

The committee suggests that this fund be expended to obtain definite and extensive information in the following fields:

(a) Film and slide exchange.

(b) Specimen exchange and interloan.

(c) Preliminary information and cooperation in expeditions.

(d) Lecture Bureau. Active and classified list.

Directory of Experts

(e) Museum technique.

1. Accounting and finance.
2. Administration methods, etc.
3. Architecture, construction, etc.

(f) Museum educational coöperation.

(g) Museum publications and Publicity.

We recommend to the executive committee of this organization that they invite Museum members of The American Association of Museums to contribute to a general fund for the extension of the work of the Association sums averaging, when possible at least ½ of 1 per cent of their annual budgets exclusive of the maintenance of buildings and building operations.

It is the recommendation of this committee that the above statement should not apply to that part of the budget of any institution which is in excess of $200,000 dollars.

The Committee

(Signed)
S. A. Barrett
A. B. Crook
Wm. Gregory
Chauncey J. Hamlin, *Chairman.*"

The Museum of Fine Arts, Boston, was represented at the meetings by Mr. Charles H. Hawes, Assistant Director, who was requested to convey the greetings of the Association to Mr. Benjamin Ives Gilman, and its regrets that he was unable to attend the Cleveland meeting.

By vote of the Association the President was authorized to appoint a committee on sectional meetings to continue the work of the Committee on Museum Coöperation. The following committee was subsequently appointed. Miss Delia I. Griffin, Chairman; Mr. Howard H. Cleves, and Mr. Reginal Poland.

The following resolutions were adopted.

Resolved, That this Association record upon its minutes an expression of the deep sense of the loss which we have experienced in the death of Dr. Frederick J. V. Skiff, Director of the Field Museum of Natural History in Chicago,

which occurred at his home on February 24, 1921.

Dr. Skiff has given a large portion of his life to the conduct of Museum Work, and from its foundation was the Director of the Field Museum of Natural History in Chicago. He was one of the founders and a charter member of The American Association of Museums and was, during the years 1910–1911 its President.

We value most highly the services that he has rendered us by the continued interest which he has ever felt in the success of our undertaking. We honor his memory and share with those near to him the sense of loss which has come to them and to ourselves, and desire that a copy of this Resolution be sent to the members of his family.

WHEREAS, The American Association of Museums at the close of its Sixteenth Annual Meeting is deeply conscious of a great debt of gratitude which it owes to various institutions and citizens of Cleveland for the co-operation which has made this Sixteenth meeting one of the most helpful and inspiring in the history of the Association; and

WHEREAS, In addition to their gratitude, the members of the Association are filled with admiration for the splendid civic spirit that has placed the city of Cleveland in a unique position of leadership in the great educational movements to which this Association is developed; and

WHEREAS, The members of the Association feel particularly grateful for the unstinted generosity which has prompted our institutions and individual hosts to put the riches of their experience and their accomplishments at our disposal for use in solving our own problems at home, Therefore,

Be it Resolved, That The American Association of Museums present to the President and Trustees of the Cleveland Museum of Art; The President and Trustees of The Cleveland Museum of Natural History; The Western Reserve Historical Society; Mr. Kenyon Painter; Mr. and Mrs. John L. Severance; The Director and Staff of The Nela Park Laboratory; The White Motor Company; and the members of The Cleveland Committee, our profound gratitude for their hospitality, their helpfulness and the inspiration we have received; our sincere felicitations on their achievements in the past, and our confident belief that their still greater achievements will not long be delayed.

We feel that a special expression of our appreciation should be made to the Director and Staff of the Cleveland Museum of Art for the perfect arrangements of the sessions of the meeting.

We direct that a copy of these Resolutions be sent to each of our hosts and that another copy be preserved in the minutes of the meeting.

To Mr. John Cotton Dana,
Woodstock, Vt.

The members of the American Association of Museums in annual meeting assembled send you their hearty greetings; and sincere good wishes for a speedy recovery to health, and their hope that you will soon be able to return to the work to which your life has been devoted.

From the above record of the business transacted it will be seen that the Association is endeavoring to find a way by which it may be of larger service to the cause of Museums in America. On every hand lie the needs; for twenty years museums have been feeling their way toward a new day in the kind of service they may give the people out of their great storehouses of science, art, and history, and it would seem that the day has arrived and the Association should do its part in helping in its

realization. New museums are being planned and others are in the process of building. Trustees and directors are anxious to know the best ways to plan and do; some have architects at work and want building plans; others are furnishing a museum and want information about cases, and other equipment; still others are organizing or reorganizing and want information on methods of accounting, museum staff organization, and the like. Such information is only available from individual museums which courteously and at the expense of much time, spare no effort to give their sister institutions the benefit of their experience. But there is no central clearing house with information about how the different museums do their work. It is this sort of practical service that the Association wants to perform, so that time and money may be saved, and a wider range of information be made available about the many phases of Museum Work.

Again the Cleveland meeting teemed with a spirit of coöperation, exemplified particularly by the courtesy of the Cleveland Museum of Art, the trustees and staff of which spared no pains to show members of the Association how the museum carries on its work, and in the expressed hope on the part of some of the members that the time would soon come when the museums would not only find it possible but would be willing to make available for the use of other museums the great mass of duplicate material they now hold in storage.

The program was full of interesting papers and discussions. Miss Bragg who had the first paper prefaced it with a bit of history of the Charleston Museum, and an urgent invitation to the Association to hold its 1923 annual meeting there where was founded the first museum in America, whose one hundred and fiftieth anniversary would be celebrated at that time.

Monday afternoon was a delight to the members, who through the courtesy of the trustees of the Cleveland Museums were taken in automobiles to Mr. Kenyon Painter's aviary, and trophy room. Here were seen many rare birds of foreign lands, and remarkable trophies of Mr. Painter's hunting trips.

From here the party divided, part going to the Nela Park Laboratories where they were shown the many experimental activities being conducted in the interest of better lighting, while the remainder, enjoyed the hospitality of Mr. and Mrs. John L. Severance, who opened their beautiful home and estate to the members of the Association. The annual dinner at the Country Club as guests of the trustees of the Cleveland Museum of Natural History in the evening was a fitting close to the day.

The Educational Session on Tuesday morning, and the Technical Session in the afternoon were designed to bring together persons particularly interested in these two important phases of Museum Work for a free discussion of problems belonging thereto. After a spirited discussion, a unanimous vote was adopted at the Educational Session authorizing the President to appoint a committee to draw up a creed of Museum Educational Principles for consideration at the next annual meeting. The Technical Session was rich in suggestion regarding methods, and of great value in affording an opportunity for exchange of ideas. Its success indicates the need of providing such a session on future programs, thereby making it possible to assign all technical papers to such a session having the general sessions free for papers of interest to all. The discussion of these two sessions will be published in a later number of MUSEUM WORK.

On Tuesday evening the Association gathered at an informal dinner at the Cleveland Museum of Art as guests of its Trustees. In addition to discussion of the assigned round table topics, the members had the pleasure of listening to Mr. Ralph King, Judge W. B. Sanders, and Mr. Herman A. Kelley, members of the Board of Trustees of the Museum, and Mr. Henry Turner Bailey of the Cleveland School of Art. As in previous years, the papers read at all the sessions will be published in MUSEUM WORK. The average attendance at the nine sessions was 78. The total registration was 120.

PROGRAM—SIXTEENTH ANNUAL MEETING

Meetings unless otherwise stated will be in Lecture Hall at The Cleveland Museum of Art.

Time limit of each paper, twenty minutes.

Time limit for discussion of a paper, ten minutes.

SATURDAY, MAY 21

8:00 P. M. Meeting of Council, Room 1, Mezzanine Floor, Hotel Statler.

MONDAY, MAY 23

At The Cleveland Museum of Art

9:00 A. M. Registration

10:00 A. M. Address of Welcome, Ralph King, Vice-President, The Cleveland Museum of Art.

Response, President Paul M. Rea.

Business Session: Reports of Secretary, Treasurer, Editor, Committee on Coöperation, Committee on Classified Information. Recommendations of Council; election of Officers; other business.

11:00 A. M. A Museum Renaissance in Charleston. Laura M. Bragg, Director of The Charleston Museum.

The Work of the Detroit Children's Museum and Its Relation to the Schools. Gertrude A Gillmore, Curator.

The Cleveland Museum of Art, Frederic Allen Whiting, Director.

12:30 P. M. Luncheon

2:00 P. M. Auto Trip About Cleveland

1. Visit to Kenyon Painter's Aviary and trophy room.

2. (*a*) Visit to John L. Severance's residence or (*b*) Inspection of Nela Park Laboratory.

7:00 P. M. Informal Dinner at the Country Club, guests of The Cleveland Museum of Natural History (Secure tickets when registering); President's address.

TUESDAY, MAY 24

At The Cleveland Museum of Art

10:00 A. M. Educational Session. Richard F. Bach, Associate in Industrial Arts, Metropolitan Museum of Art, Presiding.

Service to Classes and Teachers at the Museum

(1) *Classes in the Museum*: Shall there be a scheduled course of Museum Instruction? Laid down by school authorities or by the Museum? Or shall the initiative be left to the individual teacher? Credit allowance to pupils and placing such work in school hours. Transportation of classes. Support of Museum work by school authorities. Visual and tactile instruction. Capacity of Museum to meet demands of public schools. Findings and recommendations.

Discussion opened by S. A. Barrett

(2) *The Teacher and The Museum.* Methods of holding interest of teachers. Museum courses for teachers; coördination with classroom work; academic credit; work with Normal Schools. Findings and recommendations.

Discussion opened by Ella I. Simons.

(3) *Motion Pictures* as a Special Phase of Educational Work in Museums. Source of films; character of films; place in educational work. Findings and recommendations.

10:00 A. M. Inspection of Museums. Guides will be furnished those who wish to inspect the Museums at this time.

1:00 P. M. Luncheon

2:30 P. M. Technical Session. Laurence V. Coleman, Chief Dept. Preparation and Exhibition, American Museum of Natural History, Presiding.

Topographical Geological Relief Models. Edmund Otis Hovey, Curator of Geology, and Invertebrate Paleontology, American Museum of Natural History.

Problems in Museum Exhibition. Dwight Franklin, Artist, New York City.

Preparation and Installation of Objects of Art. J. Arthur MacLean, Curator of Oriental Art, The Cleveland Museum of Art.

Field Work in Vertebrate Zoology. E. A. Goldman, in charge Biological Investigations, Bureau of

Biological Survey, U. S. Dept. of Agriculture.

Nature Camouflage, The Link between Zoology and Art. Gerald H. Thayer, Naturalist, New York City.

Inspection of Museums. Guides will be furnished those who wish to inspect the Museums at this time.

5:00 P. M. Conference of Trustees and Directors. Conference Room, The Cleveland Museum of Art.

5:00 P. M. Inspection of Museum Service Station, Air Conditioning Plant, Storage Room, Etc.

7:00 P. M. Informal Dinner at The Cleveland Museum of Art. Guests of Trustees of the Museum. Secure ticket when registering.

8:00 P. M. Round Table

Suggested topics:

Museum Publications. Introduced by Harold L. Madison.

Methods of Cataloguing Objects and Specimens. Introduced by Mrs. Florence Paull Berger.

Museum Gifts and Bequests. Introduced by Landon Warner.

What are the Purposes of Museum Groups? Introduced by Dwight Franklin.

WEDNESDAY, MAY 25

At The Cleveland Museum of Art

Museum Cooperation

10:00 A. M. Museums and the Trades. Richard F. Bach, Associate in Industrial Arts, Metropolitan Museum.

The Museum Conscience. Dr. Joseph Grinnell, Director of Museum of Vertebrate Zoölogy, University of California.

Museum Courtesy. Ella I. Simons, Head of Education Dept., Worcester Art Museum.

Cooperation between Museums and Schools. Dr. Frank H. Collins, Supervisor of Drawing in Elementary Schools of New York City. Read by Michael J. Ahern, Trustee Buffalo Society of Natural Sciences.

10:00 A. M. A Working Museum of History —How It Got to Working and How It Works. Edward Carlton Page, Prof. of History, Northern Illinois State Normal School, DeKalb, Ill.

1:00 P. M. Luncheon

2:30 P. M. Museum Activities

The Ideals and Scope of The Extension Work of The Buffalo Society of Natural Sciences. William P. Alexander, Director of Extension Work.

Educational Work at Brooklyn Botanic Garden. Ellen Eddy Shaw, Curator of Elementary Instruction.

The Care of Museum Publications. Harriett E. Dickinson, Secretary to Benjamin I. Gilman, Museum of Fine Arts, Boston. Read by Charles H. Hawes, Asst. Director.

New Exhibits in The Philadelphia Commercial Museum. Charles R. Toothaker, Curator. (Illustrated.)

Illinois State Museum's Building. Dr. A. R. Crook, Chief. (Illustrated.)

6:30 P. M. Dinner served at Museum at $1.50. Reserve before 10 A. M.

8:15 P. M. Lecture by Henry Turner Bailey on "Copley".

THURSDAY, MAY 26

At The Cleveland Museum of Art

10:00 A. M. Educational Museum of Cleveland. William M. Gregory, Curator.

The Free Public Lantern Slide Service of The Buffalo Society of Natural Sciences. Dr. Carlos E. Cummings, Director of Visual Education.

10:00 A. M. An Agricultural Museum. F. Lamson Scribner, Expert on Exhibits, U. S. Dept. of Agriculture. (Illustrated.)

The Outdoor Museums of The Ohio State Archaeological and Historical Society. William C. Mills, Curator. (Illustrated.)

A Year's Work at The Fairbanks Museum. Inez E. Howe, Botanist and Instructor. Read by Title.

Unfinished Business

1:00 P. M. Luncheon

2:30 P. M. Inspection of White Motor Co. Plant, starting from Museum.

Cleveland Committee

Frederic Allen Whiting, William M. Gregory, Lewis B. Williams, Leonard C. Hanna, Jr., Paul M. Rea.

REGISTERED AT THE CLEVELAND MEETING

Abbott, Edith R., Metropolitan Museum of Art, New York City.

Ahern, Michael J., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Alexander, William P., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Anderson, Eula Lee, Toledo Museum of Art, Toledo, Ohio.

Bach, Richard F., Metropolitan Museum of Art, New York City.

Bailey, Henry Turner, Cleveland School of Art, Cleveland, Ohio.

Barrett, S. A., Public Museum of the City of Milwaukee, Milwaukee, Wis.
Bates, Amy L., Park Museum, Providence, R. I.
Berger, Mrs. Florence Paull, Wadsworth Atheneum, Hartford, Conn.
Berger, Henri Leon, Hartford, Conn.
Bicknell, Warren, Cleveland Museum of Natural History, Cleveland, Ohio
Blake, Mrs. Katherine, Erie Public Museum, Erie, Pa.
Blair, Mrs. Dorothy, Cleveland Museum of Art, Cleveland, Ohio.
Block, Maurice, Omaha Society of Fine Arts, Omaha, Neb.
Bragg, Laura M., Charleston Museum, Charleston, S. C.
Brannon, Peter A., Dept. of Archives and History, Montgomery, Ala.
Bredbeck, Minnie H., Cleveland Museum of Art, Cleveland, Ohio.
Brooks, Charles T., Cleveland Museum of Art, Cleveland, Ohio.
Bryant, William L., Buffalo Society of Natural Science, Buffalo, N. Y.
Cathcart, Wallace H., Western Reserve Historical Society, Cleveland, Ohio.
Clark, Harold T., Cleveland Museum of Natural History, Cleveland, Ohio.
Coggeshall, Arthur S., Carnegie Museum, Pittsburg, Pa.
Coleman, Lawrence V., American Museum of Natural History, New York City.
Crile, George W., Cleveland Museum of Natural History, Cleveland, Ohio.
Crook, A. R., Illinois State Museum of Natural History, Springfield, Ill.
Cummings, Carlos E., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Curry, Nelle A., Kent Scientific Museum, Grand Rapids, Mich.
Cramer, Sherman A., 1225 Euclid Ave., Cleveland, Ohio.
Dahlgren, B. E., Field Museum of Natural History, Chicago, Ill.
Driggs, Alice A., 279 Washington Ave., Brooklyn, N. Y.
Dunn, Mrs. Louise M., Cleveland Museum of Art, Cleveland, Ohio.
Eaton, C. S., Cleveland Museum of Natural History, Cleveland, Ohio.
Evans, Margaret, Butler Art Institute, Youngstown, Ohio.
Franklin, Dwight, 1947 Broadway Ave., New York City.
Franklin, Mrs. Jean Dwight, 1947 Broadway Ave., New York City.
Frary, I. T., Cleveland Museum of Art, Cleveland, Ohio.
Gallup, Anna B., Children's Museum, Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y.
Galvin, Annabel D., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Gill, Kermode F., Cleveland Museum of Natural History, Cleveland, Ohio.
Gillmore, Gertrude A., Detroit Institute of Arts, Detroit, Mich.
Gilmore, Melvin R., State Historical Society of North Dakota, Bismark, N. D.
Goldman, E. A., U. S. National Museum, Washington, D. C.
Gordon, R. A., 1225 Euclid Ave., Cleveland, Ohio.
Grandin, G. W., Cleveland Museum of Natural History Cleveland Ohio.
Gregory, Wm. M., Educational Museum, Cleveland Public Schools, Cleveland, Ohio.
Griffin, Delia I., Children's Museum of Boston, Jamaica Plains, Boston, Mass.
Grinnell, Joseph, Museum of Vertebrate Zoology, University of California, Berkely, Cal.
Hamlin, Chauncey, Buffalo Society of Natural Sciences, Buffalo, N. Y.
Harris, Joseph P., Cleveland Museum of Natural History, Cleveland, Ohio.
Harris, Miriam R., Toledo Museum of Art, Toledo, Ohio.
Hawes, Charles H., Museum of Fine Arts, Boston, Mass.
Hayden, Margaret, Cleveland Museum of Natural History, Cleveland, Ohio.
Hayden, Warren S., Cleveland Museum of Natural History, Cleveland, Ohio.
Hallinan, Flora B., Erie Public Schools, Erie, Pa.
Hedborg, Mrs. Julia B., Toledo Museum of Art, Toledo, Ohio.
Herrick, Francis H., Cleveland Museum of Natural History, Cleveland, Ohio.
Horton, Anna V., Cleveland Museum of Art, Cleveland, Ohio.
Hovey, Edmund O., American Museum of Natural History, New York City.
Howard, Rossiter, Cleveland Museum of Art, Cleveland, Ohio.
Howe, Charles S., Cleveland Museum of Art, Cleveland, Ohio.
Howe, Winifred E., Metropolitan Museum of Art, New York City.
Howland, Henry R., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Jaffe, Nell L., Toledo Museum of Art, Toledo, Ohio.
James, Thomas A., Maine State Museum, Augusta, Me.
Johnson, Mrs. Grace P., Springfield Museum of Natural History, Springfield, Mass.
Kelley, Herman A., Cleveland Museum of Art., Cleveland, Ohio.
Kendall, Alice W., Newark Museum Association, Newark, N. J.
Kent, Lee C., Nela Park Laboratory, Cleveland, Ohio.
King, Ralph, Cleveland Museum of Art, Cleveland, Ohio.
King, Woods, Cleveland Museum of Natural History, Cleveland, Ohio.
Kline, Henry L., Buffalo Society of Nutural Sciences, Buffalo, N. Y.
MacLean, J. Arthur, Cleveland Museum of Art, Cleveland, Ohio.
Madison, Harold L., Park Museum, Providence, R. I.
Mather, Samuel, Cleveland Museum of Art, Cleveland, Ohio.
McCabe, James F., Cleveland Museum of Art, Cleveland, Ohio.
McKee, Wm. McC., Cleveland Museum of Art, Cleveland, Ohio.
McIlvaine, Caroline M., Chicago Historical Society, Chicago, Ill.

Mengel, Levi W., Reading Public Museum, Reading, Pa.
Merrill, Elizabeth, J., Toledo Museum of Art, Toledo, Ohio.
Milliken, Wm. M., Cleveland Museum of Art, Cleveland, Ohio.
Mills, Wm. C., Ohio Archaeological and Historical Society, Columbus, Ohio.
O'Brian, Alice L., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Ohl, Molly C., Toledo Museum of Art, Toledo, Ohio.
Page, Edward C., Museum of History, State Normal School, DeKalb, Ill.
Poland, Reginald, Detroit Institute of Arts, Detroit, Mich.
Pollard, Agnes L., Staten Island Public Museum, Staten Island, N. Y.
Pool, Frank J., Cleveland Museum of Art, Cleveland, Ohio.
Prentiss, Mildred J., Cleveland Museum of Art, Cleveland, Ohio.
Prentice, Sydney, Carnegie Museum, Pittsburg, Pa.
Putnan, Edward D., Municipal Museum, Rochester, N. Y.
Rassmussen, Mrs. G. C., St. Paul Institute Natural History Museum, St. Paul, Minn.
Rea, Paul M., Cleveland Museum of Natural History, Cleveland, Ohio.
Rea, Mrs. Paul M., 2096 Surrey Road, Cleveland, Ohio.
Rothrock, Boyd P., Pennsylvania State Museum, Harrisburg, Pa.
Ruggles, Ed. A., Cleveland Museum of Art, Cleveland, Ohio.
Sackett, Eleanor R., Cleveland Museum of Art, Cleveland, Ohio.
Sampson, Harold R., 6 North Michigan Ave. Chicago, Ill.
Sanders, William B., Cleveland Museum of Art, Cleveland, Ohio.
Santens, R. H., Carnegie Museum, Pittsburg, Pa.
Savage, James, Buffalo Society of Natural Sciences, Buffalo, N. Y.
Severance, Frank H., Buffalo Historical Society, Buffalo, N. Y.
Severance, John L., Cleveland Museum of Natural History, Cleveland, Ohio.
Shaw, Ellen E., Brooklyn Botanic Garden, Brooklyn, N. Y.
Shetrone, Henry C., Ohio State Museum, Columbus, Ohio.
Sill, Nellie G., 11307 Hessler Rd., Cleveland, Ohio.
Simons, Ella T., Worcester Art Museum, Worcester, Mass.
Streeter, Maude E., Museum School of Design, Toledo, Ohio.
Taylor, Lucy D., 132 W. 42nd St., New York City.
Thwing, Harriet H., Cleveland Museum of Art, Cleveland, Ohio.
Toothaker, Charles R., Commercial Museum, Philadelphia, Pa.
Underhill, Gertrude, Cleveland Museum of Art, Cleveland, Ohio.
Van Bergen, D. C., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Van Horn, Frank R., Cleveland Museum of Natural History, Cleveland, Ohio.
Wade, Eleanor A., Art Museum, Springfield, Mass.
Weierheiser, Ruth V., Buffalo Society of Natural Sciences, Buffalo, N. Y.
Whiting, F. A., Cleveland Museum of Art, Cleveland, Ohio.
Whiting, Mrs. F. Allen, Cleveland Museum of Art, Cleveland, Ohio.
Williams, Lewis B., Cleveland Museum of Natural History, Cleveland, Ohio.
Wilson, W. P., Commercial Museum, Philadelphia, Pa.
Woodhouse, S. W. Jr., Pennsylvania Museum, Philadelphia, Pa.

REPORT OF THE SECRETARY OF THE AMERICAN ASSOCIATION OF MUSEUMS

For the Year Ending April 30, 1921.

The Secretary hereby submits to the Association his report for the fiscal year ending April 30, 1921.

The membership of The American Association of Museums on April 30, 1921, comprised

Patrons	1
Sustaining members	80
Active members	323
Life members	29
Total	433

Of these, 5 sustaining, 60 active, and 4 life members were enrolled during the fiscal year 1920–21, as follows: (Of the 60 new active members, 21 were formerly Associate members.)*

Sustaining

Chicago Academy of Sciences, Chicago, Ill.
Erie Public Museum, Erie, Pa.
Oakland Public Museum, Oakland, Cal.
Rochester Municipal Museum, Rochester, N. Y.

*Since the close of the fiscal year there have already been registered 46 new active members; 3 sustaining members; 5 life members.

San Diego Society of Natural History, San Diego, Cal.

Active

Appleton, William Sumner, Corresponding Secretary, Society for the Preservation of New England Antiquities, 2 Lynde St., Boston.

Bach, Richard F., Associate in Industrial Art, Metropolitan Museum of Art, New York City.

Beers, Harry F., Chief of Construction, American Museum of Natural History, New York City.

Brannon, Peter A. Curator, Dept. Archives and History, Montgomery, Ala.

Brockett, Paul, Custodian, Division of Graphic Art, U. S. National Museum, Washington, D. C.

Bush, Lucy Peck, Assistant Curator, Mattatuck Historical Society, Waterbury, Conn.

Campbell, Mrs. Editha S., Lecturer and writer on nature subjects, 429 West 6th St., Erie, Pa.

Churchill, Alfred Vance, Director of Hillyer Art Gallery, Smith College, Northampton, Mass.

Connolly, Louise, Educational Adviser, Newark Museum, Trenton, N. J.

Cornelius, Charles C., Assistant Curator Decorative Arts Dept., Metropolitan Museum of Art, New York City.

Crossman, Annie F., Assistant Curator, Pittsfield Museum of Natural History and Art, Pittsfield, Mass.

Cummings, Dr. Carlos E., Director Visual Education, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Dymond, J. R., Assistant, Royal Ontario Museum, Toronto, Ontario, Canada.

Eaton, Allen, 130 East 22nd St., New York City.

Estes, Mrs. Jessica M., Curator Barnard Branch, Children's Museum of Boston, 10 Warrenton St., Boston.

Greywacz, Mrs. Kathryn B., Acting Curator New Jersey State Museum, State House, Trenton, N. J.

Hallinan, Flora B., Teacher of Nature and Science in Erie Public Schools, 1163 West 26th St., Erie, Pa.

Hamlin, Chauncey J., President, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Houston, G. Sidney, Jr., Secretary Minneapolis Institute of Arts, Minneapolis, Minn.

Innes, Katherine, Director, Montclair Art Museum, South Mountain and Bloomfield Aves., Montclair, N. J.

Jonston, Mrs. Melville F., Director, The Art Association of Richmond, Indiana, Richmond, Ind.

Lansing, Josephine M., Secretary to the Curator, Dept. of Paintings, Metropolitan Museum of Art, New York City.

Leng, Charles W., Director, Public Museum, Staten Island Institute of Arts and Sciences, Staten Island, N. Y.

Lupton, Adele W., Registrar and assistant, Newark Museum Association, Newark, N.J.

Luther, George W., Curator, Coe College Museum, Cedar Rapids, Iowa.

Matzen, Herman N., Artist, 2423 Woodmere Drive, Cleveland Heights, Cleveland, Ohio.

McIlhenny, John D., Wayne Ave., and Johnson St., Germantown, Pennsylvania.

Merrill, Elizabeth Jane, Supervisor of Education, Toledo Museum of Art, Toledo, Ohio.

Morgan, Ann, Prof. of Zoology, Mt. Holyoke College, South Hadley, Mass.

Olmsted, Helen A., Assistant, United States National Museum, Washington, D. C.

Pearson, Adelaide, Secretary of Children's Art Centre, 36 Rutland St., Boston, Mass.

Resser, Dr. Charles E., Assistant Curator, Dept. of Geology, Division of Paleontology, U. S. National Museum, Washington, D. C.

Saville, Foster H., Assistant, Museum of the American Indian, Heye Foundation, New York City.

Shaw, Ellen Eddy, Curator of Education, Brooklyn Botanic Garden, Brooklyn, N. Y.

Shetrone, H. C., Assistant Curator, Ohio State Museum, Columbus, Ohio.

Thomas, Marshall K., President, Wallingford Historical Society, 231 South Main St., Wallingford, Ct.

Wheeler, Mary L., Assistant, The Fairbanks Museum, St. Johnsbury, Vt.

Winser, Beatrice, Assistant Secretary and Assistant Director, Newark Museum Association, Newark, N. J.

Wood, Mrs. Frank, Old Dartmouth Historical Society, New Bedford, Mass.

Associate to Active

Brown, Ernest W., Brown Hotel, Des Moines, Iowa.

Child, Katherine B., Director, School of Fine Arts, Crafts and Decoration, 126 Massachusetts Ave., Boston, Mass.

Courtney, Mrs. J. Addison, Assistant, Carnegie Museum, Pittsburgh, Pa.

Crouthers, Edith M., Assistant in lending collections, Newark Museum Association, Newark, N. J.

Datz, H. R., Library Bureau, 316 Broadway, New York City.

Dickerson, Roy E., Curator, Dept. of Invertebrate Paleontology, California Academy of Sciences, San Francisco, Cal.

Draper, Miriam E., Librarian, Children's Museum, Bedford Park, Brooklyn, N. Y.

Eaton, Eleanor B., 332 Ostrom Ave., Syracuse, N. Y.

Flahaut, Mrs. Martha R., Assistant to Director, State Museum, University of Washington, Seattle, Washington.

Franklin, Mrs. Jean D., 1947 Broadway, New York City.

Goll, George P., Curator, Philadelphia, Museums, Philadelphia, Pa.

Haynes, Clara Belle, 39 Leyfred Terrace, Springfield, Mass., Assistant at Springfield Art Museum.

Koch, Gertrude E., Assistant in charge of lending collections, Newark Museum Association, Newark, N. J.

Levy, Florence N., Editor American Art Annual, 41 West 83rd St., New York City.

McIlvaine, Mabel, 331 Belden Ave., Chicago, Ill.

Parker, Helen, Museum Instructor, Art Institute of Chicago, Chicago, Ill.
Sampson, Harold R., Library Bureau, 6 North Michigan Ave., Chicago, Ill.
Slocum, Laura, Jamaica Plain, Mass.
Wallace, Lucie E., 425 West 160th St., New York City.
Wheeler, Harold T., Librarian, School of Mines and Metallurgy, University of Missouri, Rolla, Mo.
White, Margaret E., Assistant, Hispanic Museum, New York City.

The Association has lost by death during the past fiscal year, four members: William Berwick on August 2, 1920, Restorer of Documents, Library of Congress, Washington, D. C.; Dr. Frank S. Daggett, Director of Museum of History, Science and Art, Los Angeles, California, on April 4, 1920; Dr. Thomas M. Owen, Director Department of Archives and History, Montgomery, Alabama, March 25, 1920; Dr. Frederick J. V. Skiff, Director of The Field Museum of Natural History, Chicago, and President of The American Association 1910–11, February 24, 1921. (The official notification of the death of Dr. Daggett and Dr. Owen did not reach the Secretary until after the last annual report had been rendered and for this reason were not included therein.)

Resignations have been received from 11 Active, 7 Associate, and 1 Sustaining members. Three Active members, and 5 Associate members have been dropped from the rolls on account of non payment of dues.

The Association has been able to carry on its official work, including the publication of MUSEUM WORK, through the coöperation of a number of Museums which have either increased their sustaining fee or have made substantial contributions toward the publication fund. This increased support of the Association has been due in great measure to the activities of the Finance Committee of the Council of which Mr. Roy W. Miner is Chairman.

The fourth New England Conference under the direction of the Committee on Museum Coöperation was held at Pittsfield, Massachusetts on October 1 and 2, 1920. Members at the session residing in New England were unanimous in their recognition of the value of these conferences, and it may be said that the New England Section of the American Association of Museums has now become permanently established.

During the year, the President appointed a "Committee on Classified Information" consisting of Laurence V. Coleman, Chairman, Edmund Otis Hovey and Harold L. Madison. The report of this Committee which is submitted at this meeting is of real importance in that it is a first step toward bringing together the great mass of information concerning museum practices which up to the present time has been distributed about the country as private property of individual museum workers. The large amount of work represented in the report has been done almost entirely by the Chairman.

Through the coöperation of the Museums of the country, the Secretary has been able to get together a collection of photographs of museum buildings, floor plans and interiors, also a collection of material showing methods of cataloguing.

All of this material has been made up into loose leaf albums which are now available for loan by the Association to Museums, Architects, and other responsible parties under conditions that will protect the albums as property of the Association, the borrower paying all charges of transportation, and returning the albums promptly.

Some years ago the Secretary accumulated a large number of photographs showing different types of museum cases

in use throughout the country. These have also been placed in an album which is available under the conditions just stated.

Members of the Association are urged to help in keeping these collections up to date, and as complete as possible, by sending to the Secretary 8 x 10 unmounted photographs of new installations, new types of cases, new groups, and Museum buildings; also any other material which will add to the value of this reference material.

Attention is called to the fact that during the year, the Secretary has received numerous inquiries regarding positions in museums, and that the Secretary's office keeps a file of those interested in securing positions in Museums, as well as a list of vacancies that come to his attention. Such matters are treated confidentially. This is one of the practical ways in which the Association may be of value to its members.

In coöperation with the National Parks Committee, the Council on October 29, 1920, adopted the following Resolution:

"WHEREAS, The National Parks and Monuments have been segregated from the public domain of the United States for the purpose of preserving their natural beauty and of affording places for rest and recreation for our people, and

WHEREAS, In their natural state they constitute a national asset more valuable than any material things they can produce,

Resolved, That The American Association of Museums hereby express its disapproval of the commercial exploitation of our National Parks and Monuments for any private end whatsoever, including timber cutting, power development or any other commercialization. Also be it

Resolved, That copies of this resolution be sent to the Chairman of the Public Lands Committee of the House of Representatives and to the Chairman of the Committee on Game Protection and Forest Reservations of the Senate at Washington.

THE AMERICAN ASSOCIATION OF MUSEUMS
HAROLD L. MADISON, *Secretary*.
October 29, 1920.

The Secretary has coöperated with the United States Bureau of Education in the compilation of its Educational Directory for 1921, and is indebted to certain members of the Association for helping in the task of checking up the data and bringing it down to date in their respective localities.

The Council of the Association has appointed Mr. Clyde H. Burroughs, Secretary and Curator of The Detroit Institute of Arts, and Mr. L. Earle Rowe, Director of The Rhode Island School of Design, official delegates to attend the annual meeting of the British Museums Association to be held at Paris in July. Mr. Burroughs and Mr. Rowe are to spend the summer in Europe, and both have very kindly consented to represent the American Association of Museums while in Paris.

Respectfully submitted,
HAROLD L. MADISON, *Secretary*.

REPORT OF THE TREASURER OF THE AMERICAN ASSOCIATION OF MUSUEMS

FOR FISCAL YEAR ENDING APRIL 30, 1921

Balance on hand May 1, 1920.....			$87.86
RECEIPTS			
Sustaining memberships....	$853.75		
Active memberships.....	1086.69		
Associate memberships including 10 temporary,....	18.00		
Sale of MUSEUM WORK.....	184.67		
Sale of Proceedings ($59.23) and Directories ($3.10)...	62.43		
Contributions to publication fund, for 1920–21.....	584.00		
Contributions to publication fund, for 1921–22.....		200.00	
Contributions, general.....		35.00	
Payments received to offset expenditures for cuts, halftones, reprints, etc.....		50.30	
Interest, on checking account.....		4.41	
Interest on Liberty Bonds...		8.50	3087.75
Total receipts.....			$3175.61

Expenditures		
Expenses of 1920 annual meeting	151.07	
Office supplies, including stencils, stationery, and incidental printing	123.02	
Petty cash, including general postage, cash payment expressage, etc.	65.00	
Printing of Constitution	22.50	
Printing of President's address	60.00	
Expense of N. E. Conference at Pittsfield Oct. 1st, 2nd, 1920, programs, etc.	25.00	
Premium on Asst. Treasurer's bond	5.00	
Association of cial seal	3.75	
Expenses incident to routine matters, announcement of meeting, etc.	11.28	
Cost of publishing Museum Work	1513.53	
Expressage, etc. incidental to publishing Museum Work	35.57	
Salaries	900.00	
Refunds	4.10	2919.82
General funds,—Balance on hand, May 1, 1921,		$ 255.79

Endowment Fund of the American Association of Museums

Year Ending April 30, 1921

Receipts	
Balance in Savings Department of Mechanic's Bank, May 1, 1920	$402.80
Interest July 1, 1920	6.84
4 Life memberships at $50 each	200.00
Total,	$609.64

Expenditures	
$400 U. S. L. L. Third 4¼s, due Sept. 15, 1928, at $88.75	355.00
Balance May 1, 1921	$254.64

Accounts and Securities examined and found correct as stated above, May 17, 1921.

GEO. B. CLEGG,
Public Accountant.

REPORT OF THE EDITOR OF MUSEUM WORK
For the Year Ending April 30, 1921

Seven numbers of "Museum Work, including The Proceedings of The American Association of Museums" have been published during the fiscal year 1920–21 at an approximate cost of $221 per issue.

The April and May numbers were combined in one issue of 40 pages instead of the usual thirty-two.

For frontispieces and insets the Association is indebted to The Memorial Museum, Golden Gate Park, San Francisco; Minnesota Historical Society; St. Paul, Minn.; Illinois State Museum, Springfield, Ill.; Metropolitan Museum of Art; State Historical Society of North Dakota, Bismark, North Dakota; Smithsonian Institution; American Forestry; and Field Museum of Natural History, Chicago.

For contributed articles the Association is indebted to Junius Henderson, Curator of the Museum, University of Colorado; Elija Howarth, Curator of Museum and Art Gallery, Sheffield England; Levi W. Mengel, Director of The Reading Public Museum and Art Gallery.

It is not always possible for members to attend the annual meeting, but the columns of the Museum Work are open at all times to them, and the Editor is always glad to publish articles which may be contributed by members during the year.

The coöperation of Mr. W. deC. Ravenel of the United States National Museum, and Mr. F. Weitenkampf of the New York Public Library in sending the editor monthly lists of bibliographies of museum lierature is deeply appreciated.

Miss Josephine M. Lansing of The Metropolitan Museum of Art was appointed Art Editor in place of Miss C. Louise Avery who found it necessary

to resign. Dr. Edmund Otis Hovey and Miss Caroline M. McIlvaine have continued their services as Associate Editors of Science and History respectively. To these Associate Editors the Editor desires to express his thanks and appreciation for their coöperation and assistance in the work of publishing MUSEUM WORK.

In November 1920 a title page and index to Volume II of MUSEUM WORK was published and sent out with the November 1920 number of MUSEUM WORK

There are 56 paid subscribers to MUSEUM WORK

Respectfully submitted,

HAROLD L. MADISON, *Editor.*

Approved May 23, 1921.

REPORT OF COMMITTEE ON MUSEUM CO-OPERATION

Your Committee has a similar report to that of last year, since, of the four sections into which it is divided, but one has held a Conference. In the South, the Museums are so scattered that a mid-year meeting is not feasible. In the Middle West, the museums have not felt the need of foregathering other than at the National Association, and no report from the Pacific Coast has been forthcoming in response to the letters of inquiry.

The situation in New England is quite different from that in other parts of the country, since it is so compact, and a Conference can be held there with comparatively little expenditure of money or time.

About forty museum workers met in Pittsfield, Mass., October 1st and 2nd, in the Berkshire Athenaeum, with Mr. Harlan H. Ballard, Curator, as the host. Most of the papers presented during Friday afternoon have been published in MUSEUM WORK, and therefore need no reviewing. In the evening, the subject of the use of motion pictures in the educational work of museums was presented very thoroughly. Two of the best machines on the market were exhibited. The Red Cross sent films illustrating a wide range of possibilities for museum use, and Dr. G. Clyde Fisher demonstrated the possibilities of a combination of the film and the lecture while showing one of the finest nature study films which has ever been produced.

The Trustees of the Berkshire Athenaeum were hosts at the dinner on Friday evening, and also gave the Conference a very delightful automobile trip through the Berkshire country on Saturday morning.

There appears to be a most legitimate place for this New England Conference, and the Secretary's records show that it can be not only helpful to museum workers who are unable to attend the National Association, but it may be a means of drawing all the New England museums into closer touch with the larger body.

The Old Dartmouth Historical Society of New Bedford has asked that a Conference be held in that city next fall and promises a very unique and interesting session.

DELIA I. GRIFFIN, *Chairman.*

REPORT OF THE COMMITTEE ON CLASSIFIED INFORMATION

On December 21, 1920, a Committee consisting of Laurence Vail Coleman, Edmund Otis Hovey and Harold L. Madison was appointed to report at the present meeting on a plan of classifying museum information and providing for distribution of the information in convenient form.

Your Committee begs to report that, pursuant to the first of these instructions, it has devised a classification of Museum Economy which it is now endeavoring to perfect. Through kindness of the American Museum of Natural History, a tentative draft has been mimeographed and a form letter printed, and it has thus been possible to distribute the classification in whole or in part to 65 persons for criticism. The responses have been gratifying, but correspondence is still so active that it is not possible at the present time to make adequate acknowledgments.

Your Committee has been fortunate in securing the coöperation of Doctor Melvil Dewey, author of the Decimal Classification, and also that of the Institut International de Bibliographie, of Brussels, whose Classification décimale is an elaboration of the Dewey System. The authors of these two classifications are prepared to make adjustments in their established work in order that Museum Economy may be included in the international classification. Your Committee is endeavoring therefore to harmonize its work with established mnemonics, in order that when completed, it may be acceptable to museums and to libraries alike.

Museum Economy may then be incorporated into the forthcoming edition of Dr. Dewey's book and separates may be published in advance if they are in demand. It is estimated that a separate would include not less then one hundred pages of introduction, tables and index. The arrangements with Dr. Dewey would not prevent the Association from reprinting the classification in whatever form it might elect.

It is to be noted that inclusion in the Decimal Classification would bring added stability and prestige to the present work besides giving it the benefit of the decimal notation which is protected by copyright. In addition the museum cause would secure the coöperation of every library which uses the Decimal Classification or a modification of it.

Your Committee was instructed also to arrange for the distribution of information relating to museums, and accordingly this problem has been studied. It seems advisable to publish loose leaves, by means of which the secretary may reply to requests for information, and individuals may be assisted in collecting and organizing facts for reference. In addition the system would constitute a first step in compiling a compendium of museum knowledge, and a bibliography of museum literature. Each slip would receive a number from the Classification of Museum Economy and the logical arrangement of data could thus be assured.

The specific requirements are thought to be as follows:

1. Sheets must be of one standard size.
2. The size must be sufficiently small to permit of publishing a few data at a time.
3. Loose leaves are thought to be preferable to cards because several leaves may be attached together to form a pamphlet for the longer discussions. Also, they may be accommodated in a pocket notebook.
4. The size selected must be one for which binders and filing cabinets may be purchased.

After weighing these considerations, a page $3\frac{3}{4}''$ x $6\frac{3}{4}''$ has been selected. Sheets of this size conform to the publications of Lefax, Incorporated, of Philadelphia, which include 2,500 sheets

of information on science, engineering and general subjects, besides 125 or more kinds of blank and ruled forms. The Lefax service includes printing, mimeographing and multigraphing. In addition the company and many local stationers stock a variety of specially adapted binders and filing cabinets of which your Committee is prepared to show representative samples.

Lefax has very kindly published an edition of 250 copies of an abstract prepared by your Committee from material in the first volume of MUSEUM WORK, and these sample sheets are distributed for your approval. It has not been possible to secure quotations from Lefax because the sense of this meeting alone can serve as a basis for definite discussion

RECOMMENDATIONS

Your Committee recommends that the subjoined resolution be adopted.

Resolved I

a. That the Committee on Classified Information be continued with instructions to perfect the classification.
b. That the tentative draft of the classification be indorsed as an indication of the character of the finished work, which will then stand adopted without further action.
c. That the Committee on Classified Information be authorized to offer the finished work to Doctor Melvil Dewey for incorporation into the Decimal Classification and to the Institut International de Bibliographie for incorporation into the Classification decimale.

Resolved II

a. That a committee consisting of at least one representative each of Science, Art, History and Children's Museums be appointed with instructions to undertake the publication of data slips 3¾ x 6¾ inches in size, as supplements to MUSEUM WORK and under the title of Museum Data.
b. That one hundred dollars ($100.00) be appropriated to meet initial expenses of the work.
c. That the Committee be authorized to solicit such additional funds as may be needed.
d. That the Committee be authorized to fix prices to be paid for "copy" and to purchase suitable "copy" if later it be found practicable to do so.
e. That the Committee be authorized to fix advertising rates, to solicit advertising and, if so desired, to pay commissions for advertising "copy."
f. That the Committee be authorized to fix prices and subscription rates to be paid for Museum Data, and to sell Museum Data slips.
g. That the Committee be authorized to employ such assistance as may be needed for the conduct of the work, provided funds be available from appropriations, authorized subscriptions or earnings.

In closing, it is pointed out that this project does not look to rigid standardization of museum methods, but rather to assembling and organizing a wide range of facts for the convenience of the museum profession. Further, it is noted that the success of the enterprise does not depend upon inflicting an intricate system upon persons who are indisposed to use it. The classification is designed for the use of only those who choose to adopt it, but the benefits of its use by these few will accrue to all who may wish to avail themselves of the Museum Data service.

Respectfully submitted,

LAURENCE VAIL COLEMAN, *Chairman*
EDMUND O. HOVEY
HAROLD L. MADISON

MEMBERS OF THE AMERICAN ASSOCIATION OF MUSEUMS

Asterisk indicates charter member. Date indicates first year of membership.

Patrons

Huntington, Archer M., 15 West 81st St., New York City. 1913.

Life Members

Berger, Florence Paull (Mrs. Henri Leon), General Curator, Wadsworth Athenaeum, Hartford, Conn. 1910.

Blumenthal, George, Trustee, Metropolitan Museum of Art, New York City. 1919.

Brush, Charles F., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Clowes, Herbert, Landscape Modeler, Public Museum of the City of Milwaukee. Milwaukee, Wis. 1909.

Crook, A. R. Chief, Illinois State Museum of Natural History, Springfield, Ill. 1907.

Drury, F. E., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

*Gallup, Anna Billings, Curator, Children's Museum, Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y. 1906.

Graves, F. P., Graves Private Museum, Doe Run, Mo. 1909.

Hanna, H. M., Jr., Member Advisory Council Cleveland Museum of Art, Cleveland, Ohio. 1921.

Harkness, Edward S., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1921.

*Henshaw, Samuel, Director, Museum of Comparative Zoology, Harvard University, Cambridge, Mass. 1906.

*Holland, W. J., Director, Department of the Museum, Carnegie Institute, Pittsburgh, Pa. 1906.

Hord, John H., Treasurer, Cleveland Museum of Art, Cleveland, Ohio. 1921.

*Hovey, Edmund Otis, Curator, Dept. Geology and Invertebrate Paleontology, American Museum of Natural History, New York City. 1906.

Kelley, Hermon A., Secretary of the Cleveland, Museum of Art, President and Treasurer, The Horace Kelley Art Foundation, Cleveland, Ohio. 1921.

King, Ralph, Trustee and Vice-President, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Mather, Samuel, Member Board of Trustees, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Mather, William G., Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Matthew, W. D., Curator of Vertebrate Paleontology, American Museum of Natural History, New York City. 1916.

Merritt, Edward A., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio, 1919.

Morris, Frances, Assistant Curator, Dept. of Decorative Arts, Metropolitan Museum of Art, New York City. 1910.

Norton, David Z., Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Oglebay, Earl W., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Osborn, Henry Fairfield, President, American Museum of Natural History, New York City. 1916.

Parrish, Samuel L., President and Treasurer, Parrish Memorial Art Museum, Long Island, N. Y. 1912.

Pitkin, Mrs. Albert Hastings, 106 Niles St., Hartford, Conn. 1918.

Prentiss, Francis F., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Severance, John L., Trustee Cleveland Museum of Art, Cleveland, Ohio. 1919.

*Talmage, James E., 47 East So. Temple St., Salt Lake City, Utah. 1906.

Thayer, John E., Director, Thayer Museum Lancaster, Mass. 1912.

Townsend, Sarah Gore Flint (Mrs. Charles W.,) Advisor to Textile Dept., Museum of Fine Arts, Boston, Mass. 1911.

Wade, J. H., Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Warner, Worcester R., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.

Whittemore, E. L., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Sustaining Members

Academy of Natural Sciences of Philadelphia, The, Philadelphia, Pa. 1908.

Alabama Museum of Natural History, University, Ala. 1916.

*American Museum of Natural History, New York City. 1906.

American Numismatic Society, New York City. 1913.

Army Medical Museum, Washington, D. C. 1917.

Arnold Arboretum, Boston, Mass. 1913.

Arnot Art Galley, Elmira, N. Y. 1916.

*Art Association of Indianapolis (John Heron Art Institute), Indianapolis, Ind. 1906.

Art Institute of Chicago, The, Chicago, Ill. 1906.

Bernice Pauahi Bishop Museum, Honolulu T. H. 1913.

Boston Society of Natural History, Boston, Mass. 1909.

Boston University Commercial Museum, 525 Boylston St., Boston, Mass. 1919.

*Brooklyn Museum, The, The Brooklyn Institute of Arts and Sciences, Eastern Parkway, Brooklyn, N. Y. 1906.

Buffalo Historical Society, Buffalo, N. Y. 1914.

Buffalo Society of Natural Sciences, Buffalo, N. Y. 1914.

Butler Art Institute, The, Youngstown, Ohio. 1919.

California Academy of Sciences, San Francisco, Cal. 1915.

*Carnegie Museum, Dept. of the Carnegie Institute, Pittsburgh, Pa. 1906.

*Charleston Museum, The, Charleston, S. C. 1906.
Chicago Academy of Sciences, Lincoln Park at Centre St., Chicago, Ill. 1920.
Chicago Historical Society, Chicago, Ill. 1917.
Children's Museum, The Brooklyn Institute of Arts and Sciences, Bedford Park, Brooklyn, N. Y. 1919.
Cincinnata Museum Association, Cincinnati, Ohio. 1906.
City Art Museum, St. Louis, Missouri. 1921.
Cleveland Museum of Art, Cleveland, Ohio. 1913.
Cleveland Museum of Natural History, Cleveland,Ohio. 1921.
Colorado Museum of Natural History, Denver, Col. 1909.
*Corcoran Gallery of Art, The, Washington, D. C. 1906.
Davenport Academy of Sciences, Davenport, Iowa. 1913.
Denver Art Association, Denver, Col. 1919.
Department of Archaeology, Phillips Academy, Andover, Mass. 1911.
Educational Museum, St. Louis Public Schools, 18th and Carroll Sts., St. Louis, Mo. 1917.
Erie Public Museum, Erie, Pa. 1920.
Essex Institute, The, Salem, Mass. 1908.
*Fairbanks Museum of Natural Science, The, St. Johnsbury, Vt. 1906.
*Field Museum of Natural History, Chicago, Ill. 1906.
Fogg Art Museum, Harvard University, Cambridge, Mass. 1916.
Geological Survey of Canada, Ottawa, Ontario, Can. 1911.
Hillyer Art Gallery, Smith College, Northampton, Mass. 1918.
Hispanic Society of America, Hispanic Society Bldg., New York City. 1913.
Illinois State Museum, Springfield, Ill. 1914.
Joseph Moore Museum, Earlham College, Earlham, Ind. 1911.
Kent Scientific Museum, Grand Rapids, Mich. 1919.
Mattatuck Historical Society, Waterbury, Conn. 1913.
*Metropolitan Museum of Art, New York City. 1906.
Minnesota Historical Society, Saint Paul, Minn. 1918.
Minneapolis Institute of Arts, Minneapolis, Minn. 1914.
*Museum of Fine Arts, Boston, Mass. 1906.
Museum of Fine Arts, Indiana University, Bloomington, Ind. 1917.
Museum of History, Science and Art, Los Angeles, Cal. 1920.
Museum of Vertebrate Zoology, University of California, Berkeley, Cal. 1917.
Newark Museum Association, Newark, N. J. 1914.
New Jersey State Museum, Trenton, N. J. 1916.
*New York Botanical Garden, Bronx Park, New York City. 1906.
*New York State Museum, Albany, N. Y. 1906.
Oakland Public Museum, Oakland, Cal. 1920.
Park Museum, Providence, R. I. 1915.
Peabody Museum, Salem, Mass. 1906
Peabody Museum of Natural History, Yale University, New Haven, Conn. 1916.
*Pennsylvania Museum and School of Industrial Art, Memorial Hall, Fairmount Park, Philadelphia, Pa. 1906.
Pennsylvania State Museum, Harrisburg, Pa. 1909.
Philadelphia Museums, The, 34th St., below Spruce, Philadelphia, Pa. 1906.
Pittsfield Museum of Natural History and Art, Pittsfield, Mass. 1918.
Provincial Museum, Dept. of Agriculture, Regina, Saskatchewan, Can. 1914.
*Public Museum of the City of Milwaukee, Milwaukee, Wis. 1906.
Randall Museum, Warren Academy of Sciences, Warren, Pa. 1916.
Rhode Island School of Design, Providence, R. I. 1916.
Rochester Municipal Museum, Rochester, N. Y. 1920.
Saint Paul Institute, St. Paul, Minn. 1918.
San Diego Society of Natural History, San Diego, Cal. 1920.
Smithsonian Institution, Washington, D. C. 1915.
Springfield Art Museum, Springfield, Mass. 1911.
Springfield Museum of Natural History, Springfield, Mass. 1916.
State Museum, University of Arizona, Tucson, Arizona. 1918.
State Museum (Washington's Headquarters), Newburgh, N. Y. 1918.
Thayer Museum, The, Lancaster, Mass. 1916.
Toledo Museum of Art, Toledo, Ohio. 1915.
*University Museum Dept. of Archaeology, University of Pennsylvania, Philadelphia, Pa. 1906.
Wadsworth Athenaeum, Hartford, Conn. 1908.
Washington State Museum, University of Washington, Seattle, Wash. 1917.
Western Reserve Historical Society, Cleveland, Ohio, 1921.
Worcester Art Museum, Worcester, Mass. 1911.

Active Members

Abbot, Edith R., Instructor, Metropolitan Museum of Art, New York City. 1916.
Ahearn, Michael J., Trustee of The Buffalo Society of Natural Sciences, Buffalo, N. Y. 1921.
Aitken, Helen J., Assistant Curator, Div. of Conchology, Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y. 1908.
*Akeley, Carl E., Taxidermist, American Museum of Natural History, New York City. 1906.
Alexander, William P., Director of Extension Work, Buffalo Society of Natural Sciences, Buffalo, N. Y., 1921.
*Allen, Joel A., Curator of Mammalogy and Ornithology, American Museum of Natural History, New York City. 1906.
Appleton, William Sumner, Corresponding Secretary, Soc. for the Preservation of New England Antiquities, Boston, Mass. 1920.
Bach, Richard F Associate in Industrial Arts, Metropolitan Museum of Art, New York City. 1920.

Bailey Henry Turner, Director Cleveland School of Art, Cleveland, Ohio. 1921.

*Baker, Frank C., Curator, Museum of Natural History, University of Illinois, Urbana, Ill. 1906.

Barbour, Erwin Hinckley, Curator, State Museum, Lincoln, Neb. 1906.

Barbour, Thomas, Associate Curator of Reptiles, Museum of Comparative Zoology, Harvard University, Cambridge, Mass. 1910.

Barrett, S. A., Director Public Museum of the city of Milwaukee, Milwaukee, Wis., 1909.

Barton, George W., Trustee Children's Museum of Boston, Boston, Mass. 1919.

Bates, Amy L., Assistant to the Curator, Park Museum, Providence, R. I. 1919.

*Beatty, John W., Director, Dept. of Fine Arts, Carnegie Institute, Pittsburgh, Pa. 1906.

Beers, Harry F., Chief of Construction, American Museum of Natural History, New York City. 1920.

Belknap, Henry W., Secretary, The Essex Institute, Salem, Mass. 1918.

Bethel, Ellsworth, President, Colorado Academy of Sciences, Denver, Col. 1908.

Bicknell, Warren, Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Bigelow, William Sturgis, Trustee, Museum of Fine Arts, Boston, Mass. 1919.

Blackman, E. E., Curator, Nebraska State Historical Society, Lincoln, Neb. 1909.

Blake, Mrs. Katherine Brown, Curator, Erie Public Museum, Erie, Pa. 1919.

Bliss, Chester I., 316 West 8th Ave., Columbus, Ohio. 1917.

Block, Maurice, Omaha Society of Fine Arts, Omaha, Neb. 1913.

Bloom, Lansing B., Assistant Director, School of American Research, Museum of New Mexico, Santa Fe, New Mex. 1919.

Boedbeck, Miss M., Assistant, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Bole, Ben P., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Bolton, Herbert, Director, Bristol Museum and Art Gallery, Bristol, Eng. 1915.

Booth, Ralph H., President, Detroit Institute of Arts, Detroit, Mich. 1919.

Bradley, Alva, Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Bradley, Charles L., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Bragg, Laura M., Director Charleston Museum, Charleston, S. C. 1917.

Brannon, Peter A., Curator Dept. of Archives and History, Montgomery, Ala. 1920.

Breck, Joseph, Assistant Director and Curator Dept. Decorative Arts, Metropolitan Museum of Art, New York City. 1911.

Breeskin, Adelyn Dohme (Mrs. Elias), Chestnutwood, Roland Park, Baltimore, Md. 1918.

Brewster, Daniel O., Curator, Massachusetts ormal Art School, Boston, Mass. 1919.

*Brigham, William T., Curator of Anthropology and Director Emeritus, Bernice P. Bishop Museum, Honolulu, T. H. 1906.

Brimley, Herbert H., Curator, North Carolina State Museum, Raleigh, N. C. 1908.

*Britton, Nathaniel L., Director-in-chief, New York Botanical Garden, Bronx Park, New York City. 1906.

Brockett, Paul, Custodian Div. of Graphic Art, U. S. National Museum, Wash., D. C. 1916.

Brooks, Neil C., Curator, Museum of European Culture, University of Illinois, Urbana, Ill. 1913.

Brown, Charles E., Chief, State Historical Museum of Wisconsin, Madison, Wis. 1909.

Brown, Ernest W., Brown Hotel, Des Moines, Iowa. 1917.

Bryan, William Alanson, Director Museum of History, Science and Art, Los Angeles, Cal. 1906.

Bryant, William L., Director of Museum, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1909.

*Bumpus, Herman C., Brown University, Providence, R. I. 1905.

Burke, E. S., Jr., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Burroughs, Clyde H., Secretary and Curator, Detroit Institute of Arts, Detroit, Mich. 1914.

Bush, Lucy Peck, Assistant Curator, Mattatuck Historical Society, Waterbury, Conn. 1920.

Butler, Edith Priscilla, Curator, Dept. of Zoology, Smith College, Northampton, Mass. 1919.

Butler, Joseph G., Jr., Donor of The Butler Art Institute, Youngstown. Ohio, 1919.

Butts, Edward, Curator, Daniel B., Dyer Museum, Kansas City, Mo. 1918.

Campbell, Mrs. Editha S. Lecturer and Writer, 429 West 6th St. Erie, Pa. 1920.

Carey, Mrs. Elizabeth F., 52 Concord Ave., Cambridge, Mass. 1919.

Carrington, Fitz Roy, Curator of Prints, Museum of Fine Arts, Boston, Mass. 1913.

Chandler, Anna Curtis, Instructor, Metropolitan Museum of Art, New York City. 1911.

Chapman, Frank M., Curator of Ornithology, American Museum of Natural History, New York City. 1911.

Child, Katherine B., Director, School of Fine Arts, Crafts, and Decoration, Boston, Mass. 1916.

Churchill, Alfred Vance, Director Hillyer Art Gallery, Smith College, Northampton, Mass. 1920.

Clark, Frank Scott, President Scarat Club, Detroit, Mich. 1919.

Clark, Harold T., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Clarke, John M., Director, New York State Museum, Albany, N. Y. 1910.

Coleman, Laurence V., Chief, Dept. of Preparation, American Museum of Natural History, New York City. 1919.

Comparette, T. Louis, United States Mint, Philadelphia, Pa. 1906.

Connolly, Louise, Educational Advisor, Newark Museum Association, Newark, N. J. 1916.

Cook, Marion B., Curator, State Museum, Washington's Headquarters, Newburgh, N. Y. 1919.

Cornelius, Charles C., Assistant Curator, Decorative Arts Dept., Metropolitan Museum of Art, New York City. 1920.

Courtney, Mrs. J. Addison, Secretary and Cataloguer, Carnegie Museum, Pittsburgh, Pa. 1918.

Crile, Dr. George W., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Crocker, Anna B., Curator, Portland Art Association, Portland, Orgeon. 1914.

Crossman, Anna F., Assistant Curator, Pittsfield Museum of Natural History and Art, Pittsfield, Mass. 1920.

Crouthers, Edith M., Assistant in lending collections, Newark Museum Association, Newark, N. J. 1919.

Cummings, Dr. Carlos E., Director of Visual Education, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1909.

Cummings, Byron, Curator of the Museum, University of Arizona, Tucson, Ariz. 1915.

Curry, Nellie A., Kent Scientific Museum, Grand Rapids, Mich. 1921.

Cushman, Herbert E., Old Dartmouth Historical Society, New Bedford, Mass. 1918.

Cushman, Joseph A., Assistant Curator, Boston Society of Natural History, Boston, Mass. 1910.

Dahlgren, B. E., Modeler, Dept. of Botany, Field Museum of Natural History, Chicago, Ill. 1906.

Dana, John Cotton, Secretary and Director, Newark Museum Association, Newark, N. J. 1909.

Datz, H. R., Library Bureau, 316 Broadway, New York City. 1918.

Davies, D. C., Secretary, Field Museum, Chicago, Ill. 1921.

Davis, Bessie D., in charge of Lending Collections, Metropolitan Museum of Art, New York City, 1919.

Davis, R. N., Curator, Everhart Museum, Scranton, Pa. 1917.

Dawson, William Leon, Director, Museum of Comparative Oology, Santa Barbara, Cal. 1917.

*Dean, Bashford, Curator Emeritus of Fishes and Reptiles, American Museum of Natural History, Curator of Arms and Armor, Metropolitan Museum of Art, New York City, 1906.

Dederer, Dr. Pauline, Member of Faculty Connecticut College, New London, Conn. 1921.

*deForest, Robert W., President, Metropolitan Museum of Art, New York City, 1906.

deYoung, Mr. M. H., Patron and Donor Memorial Museum, Golden Gate Park, San Francisco, Cal. 1917.

Dickerson, Mary C., Curator of Woods and Forestry, American Museum of Natural History, New York City. 1917.

Dickerson, Roy E., Curator, Dept. Invertebrate Paleontology, California Academy of Sciences, San Francisco, Cal. 1920.

Dickinson, Harriett E., Secretary to Mr. Gilman, Boston Museum of Fine Art, Boston, Mass. 1921.

Dill, Homer R., Director of Vertebrate Museum, State University of Iowa, Iowa City, Iowa. 1913.

Dodge, Charles Wright, Curator, Zoological Museum, University of Rochester, Rochester N. Y. 1911.

Douglas, Charles J., Dorchester, Mass., President of Trustees, Children's Museum of Boston. 1919.

*Dow, George Francis, Society for the Preservation of New England Antiquities, 2 Lynde St., Boston, Mass. 1906.

Draper, Mirian E., Librarian, Children's Museum, Bedford Park, Brooklyn, N. Y. 1911.

Driggs, Alice A., 279 Washington Ave., Brooklyn, N. Y. Founder of The American Museum and Temple of Music. 1919.

Dymond, J. R., Assistant Royal Ontario Museum, Toronto, Ontario, Can. 1920.

Eaton, Allen, 130 East 22nd St., New York City. 1920.

Eaton, Cyrus S., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Eaton, Eleanor B., 332 Ostrom Ave., Syracuse, N. Y. 1918.

Eggers, George W., Director, Art Institute of Chicago, Chicago, Ill. 1918.

Elliott, Huger, Supervisor of Educational Work, Museum of Fine Arts, Boston, Mass. 1910.

Ernst, Alwin C., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.

Estes, Mrs. Jessica M., Curator, Barnard Branch, Children's Museum of Boston, Jamaica Plain, Mass. 1920.

Evermann, Barton W., Director of Museum, California Academy of Sciences, San Francisco, Cal. 1915.

Fairbanks, Arthur, Director, Museum of Fine Arts, Boston, Mass. 1907.

*Farrington, Oliver C., Curator of Geology, Field Museum of Natural History, Chicago, Ill. 1906.

Fenneman, N. M., Professor of Geology, University of Cincinnati, Cincinnati, Ohio. 1913.

Fisher, G. Clyde, Assistant Curator, Dept. of Public Education, American Museum of Natural History, New York City. 1915.

Fisher, William L., Assistant Curator, Philadelphia Museums, Philadelphia, Pa. 1911.

Fitzpatrick, Fred L., Assistant, Museum of Natural History, Iowa City, Iowa. 1919.

Flahaut, Mrs. Martha R., State Museum, Univ. of Washington, Seattle, Wash., 1918.

Forbes, Edward W., Director, Fogg Art Museum, Harvard University, Cambridge, Mass. 1910.

Fox, George R., Director, The Edward K. Warren Foundation (Chamberlain Memorial Museum), Three Oaks, Mich. 1919.

Franklin, Dwight, Artist, 1947 Broadway, New York City. 1915.

Franklin, Mrs. Jean D., 1947 Broadway, New York City. 1918.

Frary, I. T., Publicity Secretary, Cleveland Museum of Art, Cleveland, Ohio. 1921.

Gager, C. Stuart, Director, Brooklyn Botanic Garden, Brooklyn, N. Y. 1919.

Gaige, Helen Thompson (Mrs. Frederick M.) Administrative Assistant, Museum of Zoology, University of Michigan, Ann Arbor, Mich. 1914.

Gaudette, Marie E., Curator, Park Museum, Providence, R. I. 1916.

*Gest, J. H., Director, Cincinnati Museum, Cincinnati, Ohio. 1906.
Gifford, E. W., Associate Curator, Museum of Anthropology, University of California, San Francisco, Cal. 1915.
Gill, Kermode F., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
*Gilman, Benjamin Ives, Secretary, Museum of Fine Arts, Boston, Mass. 1906.
Gillmore, Gertrude A., Curator of Children's Museum of Detroit Institute of Arts, Detroit, Mich. 1919.
Gilmore, Melvin R., Curator, State Historical Society of North Dakota, Bismark, N. D. 1918.
Glenk, Robert, Director, Louisiana State Museum, New Orleans, La. 1906.
Goddard, Pliny E., Curator of Ethnology, American Museum of Natural History, New York City. 1921.
Goll, George P., Curator, Philadelphia Museum, Philadelphia, Pa. 1908.
*Gordon, George Byron, Director, University Museum, University of Pennsylvania, Philadelphia, Pa. 1906.
Grandin, G. Wilbert, Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Gray, David, Santa Barbara, Cal., Trustee, Detroit Institute of Arts, Detroit, Mich. 1919.
Gray, Morris, President, Museum of Fine Arts, Boston, Mass. 1915.
Green, Edward B., Vice-President, Buffalo Fine Arts Academy and Chairman of its Art School Committee, Buffalo, N. Y. 1919.
*Greenman, Milton J., Director, The Wistar Institute of Anatomy, Philadelphia, Pa. 1906.
Gregory, William M., Director, Educational Museum, Cleveland Public Schools, Cleveland, Ohio. 1921.
Greig, Edward R., Secretary and Curator, The Art Museum of Toronto, Toronto, Ont., Can. 1919.
Greywacz, Mrs. Kathryn B., Acting Curator, New Jersey State Museum, Trenton, N. J. 1920.
*Griffin, Delia L., Director, Children's Museum of Boston, Olmsted Park, Jamaica Plain, Mass. 1906.
Grinnell, Joseph, Director, Museum of Vertebrate Zoology, University of California, Berkeley, Cal. 1908.
Gross, Charles E., President, Wadsworth Athenaeum, Hartford, Conn. 1921.
Haas, Julius H., Annual Member of Detroit Institute of Arts, Detroit, Mich. 1919.
Hall, F. S., Curator, State Museum, University of Washington, Seattle, Wash. 1910.
Halle, Salmon P. Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Hallinan, Flora B., Teacher of Nature and Science, Erie Public Schools, Erie, Pa. 1921.
Hamlin, Chauncey J., President, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1920.
Hanna, Leonard C., Jr., Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Harris, Joseph P., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Hayden, Margaret, Secretary to the Director, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Hayden, Warren S., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Haynes, Clara Belle, Assistant, Springfield Art Museum, Springfield, Mass. 1918.
Helbig, Margaret (Mrs. August), Annual Member, Detroit Institute of Arts, Detroit, Mich. 1919.
Hendee, Russell, Assistant, State University of Iowa, Iowa City, Pa. 1919.
*Henderson, Junius, Curator of Museum, University of Colorado, Boulder, Col. 1906.
Herrick, Dr. Francis H., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Herm, Charles F., Cinema-Biologist and Photo-Microscopist, Harrison, N. Y. 1917.
Hewins, Caroline M., Librarian, Hartford Public Library, Hartford, Conn. 1921.
Hewitt, Eleanor G., Director, Museum of the Arts of Decoration, Cooper Union, New York City. 1911.
*Hollick, Arthur, U. S. Geological Survey, Washington, D. C. 1906.
Holmes, William H., Curator, National Gallery of Art, Head Curator of Anthropology, U. S. National Museum, Washington, D. C. 1916.
Hood, Ida Richardson, Assistant Librarian, American Museum of Natural History, New York City. 1911.
*Hornaday, William T., Director, New York Zoological Park, New York City. 1906.
Hough, Walter, Curator of Ethnology, U. S. National Museum, Washington, D. C. 1915.
*Houston, S. F., Trustee of the University of Pennsylvania, Philadelphia, Pa. 1906.
Howard, Rissiter, In charge of Educational Work, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Howarth, E., Curator, Public Museum, Weston Park, Sheffield, Eng. 1918.
Howe, Charles S., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Howe, Inez Addie, Botanist and Instructor, The Fairbanks Museum, St. Johnsbury, Vt. 1918.
Howe, Marshall A., Curator of Museum, New York Botanical Garden, New York City. 1906.
Howe, Winifred E., Literary Editor of Publications, Metropolitan Museum of Art, New York City. 1910.
Howland, Henry R., Treasurer, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1908.
Hoyle, William Evans, Director, National Museum of Wales, City Hall, Cardiff, Wales. 1910.
Hughes, D. C. Assistant, Section Archaeology and Ethnology, Carnegie Museum, Pittsburgh, Pa. 1911.
Hungtington, Mrs. John, Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Hutchinson, Charles L., President, The Art Institute of Chicago, Chicago, Ill. 1908.
Innes, Katherine, Director, Montclair Art Museum, Montclair, N. J. 1921.
Jackson, Robert T., Peterborough, N. H. 1910.

James, Thomas A., Curator, Maine State Museum, Augusta, Maine, 1913.
*Jenkins, Laurence W., Assistant Director, Peabody Museum, Salem, Mass. 1906.
Jennings, Otto E., Curator of Botany, Carnegie Museum, Pittsburgh, Pa. 1906.
*Johnson, Charles W., Curator, Boston Society of Natural History, Boston, Mass. 1906.
Johnson, Mrs. Grace Pettis, Curator, Springfield Museum of Natural History, Springfield, Mass. 1917.
Johnson, Mrs. Melville E., Director, The Art Association of Richmond, Ind. 1920.
Johnston, Robert A. A., Mineralogist and Curator, Geological Survey, Ottawa, Can. 1911.
Jones, Lynds, Curator, Zoological Museum, Oberlin College, Oberlin, Ohio. 1907.
Jordan, Wilfred, Curator, Independence Hall, National Museum, Philadelphia, Pa. 1918.
*Kahl, Paul Hugo I., Custodian Section of Entomology, Carnegie Museum, Pittsburgh, Pa. 1906.
Kahn, Albert, Arts Commissioner, Detroit Institute of Arts, Detroit, Mich. 1919.
Kallen, Deborah, Instructor of Children, Museum of Fine Arts, Boston, Mass. 1918.
Kendell, Alice W., Assistant, Newark Museum Association, Newark, N. J. 1914.
Kent, Henry W., Secretary, Metropolitan Museum of Art, New York City. 1906.
Kershaw, Francis S., Keeper, Dept. Chinese and Japanese Art, Museum of Fine Arts, Boston, Mass. 1919.
Kimball, Elizabeth L. (Mrs. Everett), Supervisor of Sunday Openings, Hillyer Art Gallery, Smith College, Northampton, Mass. 1918.
King, Woods, Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Kingsbury, Alice E., Chairman Museum Committee, Mattatuck Historical Society, Waterbury, Conn. 1919.
Kinnear, N. B., Secretary, Bombay Natural History Society, 6 Apollo St., Bombay, India. 1913.
Klein, Henrietta, Financial Secretary, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1921.
*Kunz, George F., Honorary Curator of Gems, American Museum of Natural History, New York City, 409 Fifth Ave., New York City. 1906.
Kurata, T. B., Zoological Technologist, Royal Ontario Museum, Toronto, Ont., Can. 1918.
Lamson-Scribner, Frank, Expert on Exhibits, U. S. Dept. of Agriculture, Washington, D. C. 1916.
Lang, Herbert, Assistant Curator of Mammalogy, American Museum of Natural History, New York City. 1919.
Lansing, Josephine M., Secretary to the Curator, Dept. of Paintings, Metropolitan Museum of Art, New York City. 1920.
Leng, Charles W., Director, Public Museum, Staten Island Inst. of Arts and Sciences, Staten Island, N. Y. 1920.
Levy, Florence N., Editor American Art Annual, 41 West 83rd St., New York City. 1908.
Lewton, Frederick L., Curator, Division of Textiles, U. S. National Museum, Washington, D. C. 1911.
Libbey, William, Director, E. M. Museum, Princeton, N. J. 1909.
Logier, E. B. S., Zoological Technologist and Artist, Royal Ontario Museum, Toronto Ont., Can. 1918.
*Lucas, Frederic A., Director American Museum of Natural History, New York City, 1906.
Lucas, Janette May, Assistant in Library, American Museum of Natural History, New York City. 1911.
Lupton, Adele W., Registrar and Assistant, Newark Museum Association, Newark, N. J. 1920.
Luther, George W., Curator, Coe College Museum, Cedar Rapids, Iowa, 1920.
Lutz, Frank E., Curator of Entomology, American Museum of Natural History, New York City. 1921.
*MacCurdy, George Grant, Curator, Section of Anthropology, Yale University Museum New Haven, Conn. 1906.
MacLean, J. Arthur, Curator, Cleveland Museum of Art, Cleveland, Ohio. 1910.
Macomber, Frank Gair, Honorary Curator, Dept. of Western Art, Museum of Fine Arts, Boston, Mass. 1916.
Madison, Harold L., Curator of Education, Cleveland Museum of Natural History, Cleveland, O. 1908.
Magoon, Eva W., Chicago College of Osteopathy, Chicago, Ill. 1911.
Matzen, Herman N., Artist, 2423 Woodmere Drive, Cleveland, Ohio. 1920.
McIlhenny, John D., Wayne Ave., and Johnson St., Germantown, Pa.
McIllvaine, Caroline M., Librarian and Acting Secretary, Chicago Historical Society, Chicago, Ill. 1909.
Meissner, Amelia, Curator, Educational Museum, St. Louis Public Schools, St. Louis, Mo. 1919.
Mengel, Levi W., Director, Reading Public Museum, Reading, Pa. 1907.
Merrill, Elizabeth J., Supervisor of Education, Toledo Museum of Art, Toledo, Ohio. 1920.
Miller, Lulu Frances, Director, The Hackley Gallery of Fine Arts, Muskegon, Mich. 1917.
Miller, William H., Director of Registration and Education, Springfield, Ill. 1921.
Milliken, William M., Curator of Decorative Art, Cleveland Museum of Art, Cleveland, Ohio. 1921.
*Mills, William C., Curator, Ohio State Archaeological and Historical Society, Columbus Ohio. 1906.
Millspaugh, Charles F., Curator of Botany, Field Museum of Natural History, Chicago, Ill. 1908.
*Miner, Roy W., Associate Curator, Dept. of Invertebrate Zoology, American Museum of Natural History, New York City. 1906.
Moore, Barrington, President, The Ecological Society of America, New York City. 1916.
Moorehead, Warren K., Curator, Dept. of Archaeology, Phillips Academy, Andover, Mass. 1907.
Morgan, Ann, Prof. of Zoology, Mt. Holyoke College, So. Hadley, Mass. 1920.
*Morse, Edward S., Director, Peabody Museum, Salem, Mass. 1906.

Murfey, Charles L., Trustee, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Newcomb, Ruth W., 31 Vauxhall St., New London, Conn. 1921.
Newcomer, Frank C., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Nichols, Henry W., Assistant Curator of Geology, Field Museum of Natural History, Chicago, Ill. 1907.
O'Brien, Alice Lord, Director of Lectures, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1921.
Oliphant, Margaret S., Assistant, New Jersey State Museum, Trenton, N. J. 1919.
Oliver, Maude I. G., 6056 Kenwood Ave., Chicago, Ill. 1916.
Olmsted, Helen A., Assistant, United States National Museum, Washington, D. C. 1921.
Ortmann, Arnold E., Curator of Invertebrate Zoology, Carnegie Museums, Pittsburgh, Pa. 1906.
Osgood, Wilfred H., Assistant Curator of Mammalogy and Ornithology, Field Museum of Natural History, Chicago, Ill. 1909.
Owen, Charles L., Ethnologist, Field Museum, Chicago, and Member Board of Advisers, Illinois State Museum, Springfield, Ill. 1918.
Paarmann, J. H., Curator, Davenport Academy of Sciences, Davenport, Ia. 1907.
Page, Edward C., in Charge Museum of History, State Normal School, DeKalb, Ill. 1916.
Parker, Arthur C., Curator of Archaeology and Ethnology, New York State Museum, Albany, N. Y. 1918.
Parmelee, James, Member of Advisory Council, Cleveland Museum of Art, Cleveland Ohio. 1919.
Payne, Edward W., President Illinois State Museum, Board of Directors, Springfield, Ill. 1918.
Peabody, Charles, Curator of European Archaeology, Peabody Museum, Harvard University, Cambridge, Mass. 1910.
Pearson, Adelaide, Secretary Children's Art Centre, Boston, Mass. 1920.
Penez, Charles E., Curator, Memorial Museum, Golden Gate Park, San Francisco, Cal. 1919.
Piers, Harry, Curator, Provincial Museum, Technical College of Nova Scotia, Halifax, N. S. 1911.
Pittier, Henry F., Director, Commercial Museum, Caracas, Venezuela, South America. 1921.
Poland, Reginald, Educational Director, Detroit Institute of Arts, Detroit, Mich. 1916.
Pollard, Agnes L., Curator, Public Museum, Staten Island Institute of Arts and Sciences, Staten Island, N. Y. 1910.
Pool, Frank J., Assistant Curator and Registrar, Cleveland Museum of Art, Cleveland, Ohio. 1916.
Pope, T. E. B., Curator, Dept. of Invertebrate Zoology, Public Museum of the City of Milwaukee, Milwaukee, Wis. 1913.
Power, Ralph L., Curator, Boston University Commercial Museum, Boston, Mass. 1919.
Putnam, Edward D., Curator, Rochester Municipal Museum, Rochester, N. Y. 1913.
Putnam, Edward K., Acting Director, Davenport Academy of Sciences, Davenport, Ia. 1906.
Quinton, Mrs. Cornelia B. Sage, Director, Albright Art Gallery (Buffalo Fine Arts Academy), Buffalo, N. Y. 1908.
Ranck, Samuel H., Librarian, Grand Rapids Public Library, Grand Rapids, Mich. 1908.
*Rathmann, Carl G., Ass't. Supt. of Schools and Director of Educational Museum, St. Louis, Mo. 1906.
Ravenel, W. deC., Administrative Assistant to Secretary, U. S. National Museum, Washington, D. C. 1912.
*Raymond, Percy E., Curator of Invertebrate Paleontology, Museum of Comparative Zoology, Harvard University, Cambridge, Mass. 1906.
*Rea, Paul M., Director, Cleveland Museum of Natural History, Cleveland, Ohio. 1906.
Reeds, Chester A., Associate Curator of Invertebrate Paleontology, American Museum of Natural History, New York City. 1917.
Resser, Dr. Charles E., Asst. Curator, Dept. of Geology, Div. of Paleontology, U. S. National Museum, Washington, D. C. 1920.
Rice, William North, Wesleyan University Museum, Middletown, Conn. 1909.
Robinson, Edward, Director, Metropolitan Museum of Art, New York City. 1906.
Robinson, John, Trustee, Peabody Museum, Salem, Mass. 1910.
Rogers, George M., Trustee Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Rothermel, John G., Director, Wagner Free Institute of Science, Philadelphia, Pa. 1908.
*Rothrock, Boyd P., Curator, Pennsylvania State Museum, Harrisburg, Pa. 1906.
Rothrock, Mrs. Boyd P., Accessionist and Foliage Worker, Pennsylvania State Museum, Harrisburg, Pa. 1907.
Routzahn, E. G., Associate Director, Dept. of Surveys and Exhibits, Russel Sage Foundation, New York City. 1913.
Rowe, Louis Earle, Director, Rhode Island School of Design, Providence, R. I. 1909.
Ruggles, E. A., Ass't. in Charge of Sales, Cleveland Museum of Art Cleveland, Ohio. 1916.
Sackett, Eleanor R., Assistant to Registrar, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Sage, John H., Portland, Conn., Honorary Curator Ornithology, Wadsworth Athenaeum, Hartford, Conn. 1919.
Sampson, Harold R., Library Bureau, No. 6 Michigan Ave., Chicago, Ill. 1916.
*Santens, Remi H., Chief Preparator, Taxidermic Laboratory, Carnegie Museum, Pittsburgh, Pa. 1906.
Sargent, Cordelia Caroline, Assistant, Art Museum, Springfield, Mass. 1918.
Sargent, Herbert E., Director, Kent Scientific Museum, Grand Rapids, Mich. 1909.
Savage, James, 1st Vice-President, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1921.
Saville, Foster H., Assistant, Museum of The American Indian, Heye Foundation, New York City. 1920.

Scales, Mrs. Laura W. L., Museum Instructor, Museum of Fine Arts, Boston, Mass. 1916.
Schoff, Wilfred H., Secretary and Assistant Treasurer, Philadelphia Museums, Philadelphia, Pa. 1906.
*Schuchert, Charles, Curator of Geology, Peabody Museum, Yale University, New Haven, Conn. 1906.
Schwarz, Frank, Member Board of Directors, St. Louis Natural History Museum Association, St. Louis, Mo. 1921.
Schwarz, Herman, Member Board of Directors, St. Louis Natural History Museum Association, St. Louis, Mo. 1921.
Severance, Frank H., Secretary and Editor in Chief, Buffalo Historical Society, Buffalo, N. Y. 1908.
Seymour, W. W., Ferry Museum, Tacoma, Wash. 1917.
Shapley, John, Curator of College Art Museum, Brown University, Providence, R. I. 1917.
Sharpe, Jesse, Treasurer, The Charleston Museum, Charleston, S. C. 1915.
Shaw, Ellen Eddy, Curator of Education, Brooklyn Botanic Garden, Brooklyn, N. Y. 1920.
Shepardson, Francis W., Director, Illinois State Dept. of Registration and Education, Springfield, Ill. 1918.
Sherer, Orie W., Instructor in Design and Interior Decoration, Connecticut College, New London, Conn. 1919.
*Sherwood, George H., Ass't Secretary, American Museum of Natural History, New York City. 1906.
Shetrone, H. C., Asst. Curator, Ohio State Museum, Columbus, Ohio. 1920.
Shields, Mabel A., Curator, The Fairbanks Museum of Natural Science, St. Johnsbury, Vt. 1910.
Shufeldt, R. W., 3356 Eighteenth St., Washington, D. C. 1918.
Sill, Nellie G., Asst. Librarian, Cleveland Museum of Art, Cleveland, Ohio.
Simms, S. C., Curator, N. W. Harris Public School Extension, Field Museum of Natural History, Chicago, Ill. 1909.
Simons, Ella I., Educational Dept., Worcester Art Mseum, Worcester, Mass. 1919.
Slocum, Anna D., Pond St., Jamaica Plain, Mass. 1910.
Slocum, Laura, Jamaica Plain, Mass. 1914.
Small, John K., Head Curator of the Museum and Herbarium, New York Botanical Garden, Bronx Park, New York City. 1906.
Smith, George Walter Vincent, Donor and Director, Springfield Art Museum, Springfield, Mass. 1917.
Smith, Harlan I., Archaeologist, Museum of Geological Survey, Ottawa, Canada. 1911.
Smith, Huron H., Curator of Botany, Field Museum of Natural History, Chicago, Ill. 1919.
Snyder, L. L., Zoological Technologist, Royal Ontario Museum, Toronto, Ont., Can. 1916.
Stejneger, Leonhard, Head Curator, Dep't of Biology, United States National Museum, Washington, D. C. 1911.
Stevens, George W., Director, Toledo Museum of Arts, Toledo, Ohio. 1909
Stewart, Douglas, Ass't to Director, Carnegie Museum, Pittsburgh, Pa. 1906.
Stoddard, Herbert L., Taxidermist, N. W. Harris Public School Extension, Field Museum of Natural History, Chicago, Ill. 1911.
Stone, Marjorie W., Assistant to Curator, Park Museum, Providence, R. I. 1919.
*Stone, Witmer, Curator, The Academy of Natural Sciences of Philadelphia, Philadelphia, Pa. 1906.
Swarth, Harry S., Curator of Birds, Museum of Vertebrate Zoology, University of California, Berkeley, Cal. 1907.
Taylor, Walter P., Ass't Biologist, Biological Survey, U. S. Dept. of Agriculture, Washington, D. C. 1910.
Tefft, Mrs. C. E., The Greycourt, Wall St., Staten Island, N. Y. 1921.
Thayer, Gerald H., Artist, New York City. 1921.
Thomas, Marshall K., President, Wallingford Historical Society, Wallingford, Conn. 1920.
Thompson, Crystal, Curator of Zoological Collections, Amherst College, Amherst, Mass. 1918.
Thwing, Charles F., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio. 1919.
Thwing, Harriet H., Library Assistant, Cleveland Museum of Art, Cleveland, Ohio. 1921.
Tobitt, Edith, Librarian, Omaha Public Library and Museum, Omaha, Neb. 1910.
Tomita-Kojiro, Ass't Curator, Chinese and Japanese Art, Museum of Fine Arts, Boston, Mass. 1916.
Toothaker, Charles R., Curator, Commercial Museum, Philadelphia, Pa. 1906.
*Tower, Ralph W., Curator of Books and Publications, American Museum of Natural History, New York City. 1906.
Tucker, Margaret, Curator, Cambridge Museum for Children, Cambridge, Mass. 1919.
Turner, Frances E., Ass't in Charge of Photographs, Museums of Fine Arts, Boston, Mass. 1919.
Tyrrell, Edward R., Milwaukee Public Museum, Milwaukee, Wis. 1921.
Van Bergen, Dr. C., Trustee, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1921.
Van Horn, Dr. Frank R., Trustee, Ceveland Museum of Natural History, Cleveland, Ohio. 1921.
Van Hyning, T., Director, Florida State Museum, Gainesville, Fla. 1911.
Van Sweringen, Mantis J., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Van Sweringen, Oris P., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
Voge, Charlotte, Ass't to Curator, Art Institute of Chicago, Chicago, Ill. 1918.
Wade, Eleanor A., Curator, Springfield Art Museum, Springfield, Mass. 1917.
Wade, G. Garretson, Trustee, Cleveland, Museum of Natural History, Cleveland, Ohio. 1921.
Wallace, Lucie E., 425 West 160th St., New York City. 1911.
Ward, F. Hawley, Secretary, Ward's Natural Science Establishment, Rochester, N. Y. 1912.
*Ward, Henry L., Bellingham, Wash.

Warner. Langdon, Director, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia Pa. 1919.
Weierheiser, Ruth V., Publicity Manager, Buffalo Society of Natural Sciences, Buffalo, N. Y. 1921.
Welleck, Mrs. Mary Noble, Organizing a Children's Museum in New York City, 615 West 176th St., New York City. 1921.
Wheeler, Harold L.. Librarian School of Mines and Metallurgy, University of Missouri, Rolla, Mo. 1916.
Wheeler, Mary L., Assistant, The Fairbanks Museum, St. Johnsbury, Vt. 1920.
White, Margaret E., Hispanic Museum, New York City. 1917
White, Mildred, Assistant Librarian at Connecticut College, New London, Conn. 1921.
Whiting, Frederic Allen, Director, Cleveland Museum of Art, Cleveland, Ohio. 1911.
Whiting, Mrs. Frederic A., Ass't to Director, Cleveland Museum of Art, Cleveland, Ohio. 1911.
Whitlock, Herbert P., Curator of Minerals, State Museum, Albany, N. Y. 1916.
Wigglesworth, Edward, Director, Boston Society of Natural History, Boston, Mass. 1918.
Wilcox, Alice W., Dongan Hall, Dongan Hills, Staten Island, N. Y. 1916.
Williams, Lewis B., Trustee, Cleveland Museum of Natural History, Cleveland, Ohio. 1921.
*Willoughby, Charles C., Director, Peabody Museum of Archaeology and Ethnology, Harvard University, Cambridge, Mass. 1906
*Wilson, William P., Director, the Philadelphia Museums, Philadelphia, Pa. 1906.
Winser, Beatrice, Asst. Sec. and Asst. Director Newark Museum Association, Newark, N. J. 1916.
*Wissler, Clark, Curator of Anthropology, American Museum of Natural History, New York City. 1906.
Wood, Frank, Curator, Old Dartmouth Historical Society, New Bedford, Mass. 1916.
Wood, Mrs. Frank Wood, Old Dartmouth Historical Society, New Bedford, Mass. 1920.
Wood, Howland, Curator, American Numismatic Society, New York City. 1913.
Woodruff, Frank M., Curator and Ornithologist, The Chicago Academy of Sciences, Chicago, Ill. 1907.
Woodhouse, Mrs. Catherine F., Registrar, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia, Pa. 1921.
Woodhouse, Samuel W., Jr., Keeper of Collections, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia, Pa. 1921.
Wren, Christopher, Cor. Secretary and Librarian, Wyoming Historical and Geological Society, Wilkes-Barre, Pa. 1918
Wyer, Raymond, Director, Worcester Art Museum, Worcester, Mass. 1912.
Zug, George Breed, Teacher of Fine Arts; Head of Fine Arts Dept. Dartmouth College Hanover, N. H. 1919.

RECENT PUBLICATIONS

"Sea-Lilies and Feather-Stars," by Austin H. Clark, Smithsonian Miscellaneous Collections, Volume 72, No. 7. No. 2620.

"Explorations and Field-work of the Smithsonian Institution in 1920." Smithsonian Miscellaneous Collections, Volume 72, No 6, No. 2619, $0.25.

"The Owl Sacred Pack of the Fox Indians," by Truman Michelson. Bulletin 72: The Bureau of American Ethnology.

"The Fossil Crinoid Genus Dolatocrinus and its Allies," by Frank Springer. Bulletin 115: U. S. Natural Museum.

"Genotypes of the Elaterid beetles of the world," by J. A. Hyslop. Separate paper No. 2353 from the Proceedings: U. S. Natural Museum.

THE SOLUBLE GUMS

The Commercial Museum of Philadelphia has just issued Handbook to Exhibits No. 4. The Soluble Gums by Charles R. Toothaker, Curator. This is an important contribution to the literature on gums which has always been meager. The subject is treated from both its scientific and commercial aspect and presented in such a manner as to be easily understandable by the general reader. It is well illustrated and indexed, has a list of gums in possession of the Commercial Museum and an important bibliography.

Historical Group: Perry's Victory on Lake Erie, Sept. 10, 1813
Milwaukee Public Museum

MUSEUM WORK

Including the Proceedings of The American Association of Museums

SEPTEMBER—OCTOBER—1921

Volume IV Number 2

CONTENTS

Perry's Victory on Lake Erie . . . . . *Frontispiece*

News from Science Museums 43

News from Art Museums 47

Historical Groups 51

Museums and the Trades . . . . . *Richard F. Bach* 55

The Museum Conscience . . . . . *Joseph Grinnell* 62

Models of the Dodo . . . . . *Graham Renshaw* 63

The Care of Museum Publications . . . *Harriet E. Dickinson* 65

Educational Work at the Brooklyn Botanic Gardens *Ellen Eddy Shaw* 68

The Name of the Woman Who Guided Lewis and Clarke . . . . . *Melvin Randall Gilmore* 73

Straw Vote on Seventh Annual Exhibition in Detroit . . 74

Should the Size of Museums be Limited . . *Florence Paull Berger* 76

Literature for Museums 79

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STAFF LECTURE POLICY OF MUSEUMS

In its bulletin for October, 1921, the Museum of Fine Arts, Boston, invites "clubs and other groups to make appointments or series of appointments for informal conferences or illustrated lectures by officers of the Museum on subjects connected with the branches of art represented in the collections.

"The Museum makes no charge for appointments in the building, but suggests that the participants contribute, if they so desire, toward the general educational funds of the institution. An honorarium of $25 accompanies each appointment elsewhere, together with the expenses of meeting it."

It is the last sentence of the above quotation to which the reader's attention is particularly called. The invitation does not state whether the charge of $25 for services to organizations outside of the Museum is turned in to the Museum fund or becomes the private fee of the officer who gives the lecture, but the fact that the invitation is issued by the Museum would lead one to infer that the Museum charges and collects all honoraria and that officers of the Museum are expected to accept outside appointments as part of their museum work.

For the past few years numerous museum officials have been lecturing and writing with the approval or at any rate without disapproval of their museums, and using funds thus acquired to supplement their own salaries. In many cases such persons are registered in lecture bureaus and a good part of their spare time and not a little of their museum time is being occupied in meeting numerous lecture engagements. Museum directors who have thought of the problem which arises out of these conditions will probably admit that the handicap which such activities place upon the efficiency of the museum official who is doing much outside lecture work is justified by the low salaries generally paid and by the advertising which the Museum gets.

The fact remains, however, that museum officers who are doing an appreciable amount of lecture work for private remuneration are thinking and planning such lectures during museum time, and are therefore not giving their best to the institutions which employ them. Do not the above conditions represent a real problem in museum efficiency and is there not a practical way of solving it to the best interests of the institutions and of the officials concerned?

NEWS FROM SCIENCE MUSEUMS

DR. J. A. ALLEN

The death of Dr. Joel Asaph Allen, Honorary Curator of the Department of Mammalogy of the American Museum of Natural History, occurred on August 29, 1921. For 37 years Dr. Allen served the American Museum and through his prolific writing and long editorship of "The Auk" gave himself as few men have to science and education. Beloved by all who knew him, his place in the heart and minds of his associates and friends can never really be filled.

THE SHOEBILL STORK

The American Museum of Natural History has recently acquired a specimen of the African shoebill stork through the courtesy of Mr. Irving K. Taylor, who secured it in the Sudan, Africa, in 1920-1921. This is probably the only specimen in America other than those secured by the Roosevelt Expedition.

FERN GENERA

The Park Museum, Providence, R. I., has just issued its first Memoir, entitled Fern Genera, by J. Franklin Collins.

It is the first of a series on the Flora of Rhode Island. Its value lies in two usuable keys to the families and genera of ferns, the latter supplemented by typical illustrations for each genera, by which an amateur may readily identify a specimen for its particular genus.

MISSIONARIES

Mr. John Cotton Dana recently has suggested the enlistment of missionaries in the interest of Museums. Already many good things, object illustrating the lives of the people among whom they work, have found their way through missionaries to Museums. All such contributions tend to a better understanding of peoples in other lands. Mr. Dana suggests the possibility of the establishment of a central agency where such objects may be obtained at a fair price by museums and schools.

H. H. BRIMLEY HONORED

Mr. H. H. Brimley, Curator of the North Carolina State Museum, was elected to the Presidency of the Rotary Club of Raleigh, N. C., at the Club's annual meeting last May. It would be interesting to know what part of the Association's membership takes an active part in civic affairs in their respective communities; how many of our members belong to the Chamber of Commerce, the Rotary Club, the Kiwanis Club, the Civitan Club or other civic organization in their home town.

"It is not all of fishing to fish," and it is not all of curating to cu-rate!

CHARLES BARNEY CORY

Charles Barney Cory, Curator of Zoology in the Field Museum of Natural History, died July 29, at the age of 64 years. Mr. Cory was one of the founders and a past President of the American Ornithologists' Union, a member of many societies, and widely known for his ornithological writings.

NOTES FROM THE WASHINGTON STATE MUSEUM

The main hall of the Museum was cleared and turned over to the Seattle Rose Society on June 22nd and 23rd, for their 8th Annual Rose Show; the third years the show has been held in the Museum. The big building with its immense columns of natural fir trees formed an ideal setting for the dainty

blossoms of many hues. During the two afternoons and evenings of the show 18,771 persons visited the museum.

The staff of the Museum has been called upon a number of times during the past spring for lectures, both in the Museum and outside. Mr. C. J. Albrecht, Curator of Zoological Exhibits, has given an illustrated talk on the mammals of Washington before many different groups, and Mr. F. S. Hall, Director, has lectured on the Indians of North America.

Mr. F. S. Hall, Director, has recently returned from a scouting trip to Southeastern Alaska where he investigated Indian village sites and collecting conditions. He made the trip up in the U. S. Biological Survey yacht "Regal," going as far north as Haines, and the Chilcat Valley. While in Juneau he visited the Museum of the Alaska Historical Society which was recently organized. He found that the Society had secured from the Territorial Legislature an appropriation with which it purchased probably one of the most complete collections of Alaskan Eskimo material to be found in America. Tlingit material in Southeastern Alaska is becoming very scarce and museums seeking such material will find practically nothing except modern reproductions of some of the old masks, headdress and ornaments.

ALASKAN EXPEDITION OF THE COLORADO MUSEUM OF NATURAL HISTORY

The Colorado Museum of Natural History announces the departure of a field party for sixteen months' work on the coast of northwest Alaska. While the chief object of this expedition is to secure material and specimens for a series of habitat groups illustrative of the principal birds and mammals peculiar to that region, it is also planned to engage in research work as well, especially in relation to breeding habits and the range af relationship of species not now fully understood.

This work will be in charge of Mr. Alfred M. Bailey, late of the U. S. Biological Survey and formerly connected with the State Museum of Louisiana, assisted by Mr. Russell Hendee. Leaving several months' supplies at Cape Prince of Wales, the party will proceed to Wainwright, eighty miles southwest of Point Barrow, where they will have the advantage of suitable housing facilities during the winter months and from which place they will work along the coast and into the interior.

In early May, Mr. Bailey will go overland to Cape Prince of Wales by reindeer sledge, as a means of making a study of the migration of birds at that point, and as far as is possible, secure complete records of the species breeding there and on the Diomedes Island in Bering Strait. Mr. Hendee will follow similar lines of work in the vicinity of Wainwright until taken off by the Coast Guard Vessel during the late summer of 1922.

It is doubtful if any party engaged in like work has gone to Alaska so well equipped in the way of outfit, or under more favorable conditions. Besides much experience in collecting, Mr. Bailey is an excellent photographer, and with Mr. Hendee's training in oil painting, valuable and highly interesting results are expected.

THE UNIVERSITY OF COLORADO MUSEUM

The Regents of the University of Colorado have assigned to the Museum additional space, in which the archaeological, ethnological and historical material has been installed. This affords some relief to the crowded condition of the natural history museum.

Among other activities the Museum conducted an expedition to Wyoming and Idaho during the summer of 1921. Fossils were collected at sixty-eight stations in Wyoming, mostly Upper Cretaceous and Tertiary, including large quantities of non-marine Mollusca from the Bear River formation and various Tertiary formations. Recent mollusks and much other material were also obtained at various localities.

The large collection of recent and fossil mollusks obtained on Madeira, Porto Santo and other islands of that group by Professor T. D. A. Cockerell is now in the University Museum and most of it has been identified. He also obtained a great deal of other material from foreign countries in exchange for Maderan and American material.

Among additions to the geological display the following are worthy of special mention: A large collection of fine slabs of dendrite-covered sandstones, exhibiting many phases of dendritic infiltration of manganese; several unusual slabs of sandstone showing fossil drying cracks, with photographs of recent drying cracks for comparison; a very instructive series of fossil ripple-marks, including one irregular slab with an area of about twenty-five square feet, the ripples measuring from four to five inches from ridge to ridge, together with large photographs of the wall of the clay pit from which the slab was obtained, the whole wall being covered with ripples; photographs of recent ripple-marks of various kinds showing the method of their formation; large rocks showing cross-bedding.

THE BOMBEY NATURAL HISTORY SOCIETY

We are in receipt of a most encouraging report of The Bombey Natural History Society covering the period from November, 1918, to August 1, 1920. The Society was founded November 15, 1883, "for the purpose of exchanging notes and observations on zoology and botany and exhibiting interesting specimens of animal life." In 1886, its Journal, now completing its 26 volumes, was first issued. Its membership extends throughout India, Burma, and Ceylon; also in other parts of the world.

Its Museum collections, the majority of which are classified and arranged, comprise 4,330 mammals, 6,000 birds, 3,200 birds' eggs, 3,700 reptiles and fishes, 2,700 invertebrates, many botanical specimens. It has a valuable reference library of over 1,000 volumes mainly devoted to the natural history of the Orient. The Museum is open to members and friends week days from 10-6, and Sundays 10-3. In addition to its membership dues, the Society is supported by an annual grant of Rs 5,000 from the Government of Bombey.

One of the most interesting things in the report is the thorough manner in which the Society goes about the biological survey of its field. Since 1912 it has been carrying on a Mammalian survey of India, supported by subscriptions and government grants. An accompany map indicates some 18 regions large and small evenly distributed throughout India, Burma and Siam, which have already been worked and two in Assam now being worked. With American expeditions in Tibet, Mongolia and many parts of the world, it is a delight to read of the work of the Bombey Society, so well accomplished, under difficulties. Recently the Society has taken a new step by entering the field of Popular Natural History. It has published a chart for the identification of poisonous snakes of India. It has provided charts descriptive of native fauna and flora and gives illustrated lectures to various schools. Some of its forthcoming publications are:

"Indian Ducks and Their Allies," by E. C. Stuart Baker, F. Z. S., M. B. O. U.

"The Game Birds of India," by E. C. Stuart Baker, F. Z. S., M. B. O. U.

"Palms of British Indian and Ceylon," by Revd. E. Blatter, S. J., F. L. S.

"Hand List of Birds of the Indian Empire," by E. C. Stuart, F. Z. S.

"Hand List of Snakes of the Indian Empire," by Col. F. Wall, C. M. G., I. M. S.

"Fauna of Mesopotamia," various authors.

NEW OFFICERS OF BOMBEY NATURAL HISTORY SOCIETY

Mr. W. S. Millard, Honorary Secretary and Editor, and a member of the Society since 1888, is succeeded by Mr. R. A. Spence. Mr. B. Kinnear is succeeded by Mr. B. E. Ellison as Curator of the Museum and Library.

MRS. ALBERT HASTINGS PITKIN

Mrs. Albert Hastings Pitkin died at her home in Hartford, Conn., August 1, 1921. A life member of the American Association of Museums, Mrs. Pitkin had an abiding interest in all museums, and was particularly devoted to the Morgan Memorial of the Wadsworth Atheneum to which she had made many valuable gifts. Recently she had published as a memorial to Mr. Pitkin his notes on "Early American Folk Pottery and the Bennington Pottery."

VISUALIZING THE LIFE OF ANCIENT PEOPLE

As a result of correspondence with Mr. Dana of the Newark Museum Association, S. E. Winbolt, M. A. (Oxford) of the teaching staff of Christ's Hospital at West Horsham, Sussex, started in September on a tour of European museums to collect material useful for infusing reality into the teaching of Latin and Greek in his own institution, and Mr. Dana has arranged with him to select some material for Newark.

These accretions to the present collection in the museum will include many objects used by the ancients. Mr. Dana has asked Mr. Winbolt to search for a model of a Roman galley, a model of a catapult, any dramatic masks available, scroll and wax tablets illustrating the books used in the days when early history was made; models of household furniture, reproductions of hand mirrors used by milady, even in those times; the discus and reproductions of jewelry and household utensils. All the objects obtained will be placed in the lending collection for use in the local high school classes to facilitate study of these courses.

At the present time there is but a small group of material, yet it is fairly comprehensive, including reproductions of carpenters' tools from Pompeii; plaster casts of Greek foot soldiers; Greek and Roman coins, reproductions in sulphur of money, and metal reproductions of Roman treasure unearthed at Boscoreale. The set of the latter includes a hand mirror, several small dishes and other household possessions, including Roman hand lamps, recalled to Bible students as those the "foolish virgins" neglected to fill when the bridegroom made his appearance.

FIELD WORK AMONG THE BELLA COOLA INDIANS

The Victoria Memorial Museum, the national museum of Canada, at Ottawa, is continuing the investigation of the general material culture, the medical practices, the ethno-botany, ethno-zoology, and ethno-mineralogy of the Bella Coola Indians, which was begun in 1920 under the auspices of the Geological Survey of

Canada. Mr. Harlan I. Smith, who was entrusted with this work, was in the field this summer, with headquarters at the little town of Bella Coola, B. C., in the midst of the "Norway of Canada," a region of unsurpassed beauty with fiords, snow-clad peaks, huge forest trees, rushing rivers and innumerable thread-like water falls, inhabited by a Norwegian colony of thrifty fishermen who live on farms. Like true Canadians, they have carved their homes out of a forest land which is the hardest in the world to clear.

NEWS FROM ART MUSEUMS

A MUSEUM OWNED BY ARTISTS

The art colony of Lyme, Connecticut, is twenty years old, but not until this year has it had a gallery of its own. For years the town library was turned into a museum during one month of the summer. Twelve years ago Old Lyme artists began planning and raising money to build themselves a museum and their plans have at last been completed with the aid of Charles A. Platt of New York as architect. The gallery is unique in this country in being owned entirely by the exhibitors and built expressly for their requirements. It may be interesting to other museums about to plan new buildings or to enlarge their present quarters to know what a group of artists considers ideal surroundings for the exhibition of paintings. To quote from Martha B. Thomas in the Boston Transcript, who saw the building before it was quite completed:—

"The gallery is of one story and divided into three sections, making the general outline of the letter T, with the top, (or long part) toward the street. A low, flat platform of stone is before the entrance, and trellises have been run about the sides of the building, at rather high elevation to welcome the vines and green things started thriftily below.

"At the time of the exhibition there will be "doings" outside as well as in, for tea is served during the first ten afternoons on the lawn. Little blue chairs of most inviting attractiveness (given by Mr. Foote, Association President, who also gave the rest of the furniture) will draw guests to partake of the fragrant beverage. The proceeds from the tea will also go to the maintenance of the gallery. It is a pretty and charming sight to watch the groups of people chatting about the tables, and makes of the exhibition a social as well as an artistic affair.

"As one enters the gallery itself, one section is on either hand, and the third directly in front. It is possible to remove the pillars that stand by the large openings of each room, and throw the entire interior into the semblance of one big hall. The walls are covered with a delightful material of dull blue sprinkled with a faint suggestion of gold, as though two cloths were blended to bring about this effect of illusiveness; one thin and light, the other dark and heavy. The method of lighting is particularly happy and ingenious. There are no regular windows but three sky-lights one over each section. The sky-lights form an acute angle, so in order to soften and diffuse the rather harsh light thus let in, window frames skillfully "paned" with white muslin, have been arranged underneath, somewhat in the manner of a translucent ceiling. The resulting development throws the light evenly and pleasantly on all the walls.

"Through the centre of each room are

low benches of a comfortable simplicity much in keeping with the feeling of the interior. There are other chairs also, when the hall may be used for different purposes, such as entertainments, lectures or social functions.

"Downstairs a kitchen is being built; a large, old-fashioned looking place with the original stone walls of the underpinning left as walls here. A competent dumb waiter slides up and down from the basement to one of the small pantries at the side of the entrance door. In fact, it seems as though every possible contingency had been provided to make the Art Gallery perfect in all ways."

WORCESTER MODERNIST SHOW TO CIRCULATE

Mr. Raymond Wyer, Director of the Worcester Museum, has been abroad this summer engaged in collecting a loan exhibition of modern art to be shown at the Worcester Museum in October. Thereafter the exhibition will be sent on an itinerary of the art museums and societies.

NEW BUILDING FOR DETROIT MUSEUM

The Detroit Museum is to have a new $2,000,000 building on Woodward Avenue. It will be more centrally located than it is at present, and will make a group of the fine arts with the new Public Library building across the street, and the Detroit Society of Arts and Crafts nearby.

A SYNOPSIS OF HISTORY

The Boston Museum of Fine Arts has published a Synopsis of History with special reference to Painting, Sculpture and the Derivated Arts. The Synopsis is a compilation of artistic and historic dates and facts extending from prehistoric times to the present day, arranged in six parallel columns giving contemporary events in Europe, the Levant, Western Asia, India, China and Japan. It is printed on a folded leaflet in a size convenient for reference and is sold for ten cents. The Synopsis should be particularly useful to students of the arts of the Near and Far East. The history of Western Europe has been reduced to too small a space for real usefulness in itself —only fourteen dates are given to cover the seventeenth, eighteenth and nineteenth centuries. They serve more as a familiar background to Oriental history. The Wincester charts, of course, can supplement this in the outline of Italian art history, but we hope that the Boston Museum will elaborate more recent times and arts in another similar outline.

FALL EXHIBITIONS

The Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters will hold their annual exhibitions in the Pennsylvania Academy of Fine Arts from November 6 to December 11.

The remarkable collection of Oriental rugs belonging to James F. Ballard of St. Louis is on exhibition at the Metropolitan Museum of Art, beginning October 1 and remaining until December.

GALLERY TALKS IN THE LOUVRE

The French Ministry of Public Instruction and Fine Arts is combining with the members of the Ecole du Louvre to hold gallery talks in groups of not more than forty designed especially for the help of tourists. They are given in French, English and Spanish. The schedule includes the history of the Louvre, Oriental antiquities such as Babylonian, Assyrian, Hebrew and Phoenecian; Greek sculpture and ceramics, Sculpture from Roman period to the

French Empire, and the history of Painting. Special trips are organized to go to the Museum of Cluny, Luxemburg, Saint-Germain and Versailles. Those who have ever engaged the services of the ordinary professional guides in European museums will appreciate the value of such work.

METROPOLITAN MUSEUM LECTURES

The special lecture courses for the coming season at the Metropolitan Museum of Art have been announced. The Saturday afternoon lectures in November will be: Composition in Garden Design: XIV-XVII Century by Bremer W. Pond of Harvard, and a second one on the XVIII to XX Century; two by Charles R. Morey of Princeton on the Beginnings and Climax of Byzantine Art. In December two by A. Kingsley Porter of Harvard on Mediaeval Sculpture and the Pilgrimage to Compostella, and Romanesque Art in Apulia; two by Albert C. Phelps of Cornell on Architecture as a Human Document: Ancient and Mediaeval Styles, and Renaissance and Modern Works; and Dutch Landscape Painters of the XVII Century by Dr. Adriaan J. Barnouw of Columbia. In January there will be two lectures by William M. Odom of the New York School of Fine and Applied Arts the subjects of which will be announced later; and two by Frank J. Mather, Jr., of Princeton on Impressionism, and Post Impressionism and its Sequels. In February George H. Chase of Harvard gives two lectures on Pottery from Sardis, and Etruscan Art; and Royal Cortissoz lectures on Degas and John La Farge. The course ends in March with Walter Pach on Georges Seural and French Art since 1914; and Charles Upson Clark on the Development of Spanish Painting and the Rise of Venetian Painting.

The Sunday lectures are intended to make a more popular appeal. In November the lectures will be on The Vatican Gallery by Miss Edith R. Abbot; the Louvre by Miss Eliza J. Newkirk of Wellesley College; El Greco by the Rev. Henry Russell Talbot of Washington Cathedral; and Michelangelo in the Sistine Chapel by Miss Abbot. In December Royal Cortissoz lectures on Ingres; Walter Sargent of the University of Chicago on Some Sources of Design; Charles R. Morey on Santa Sophia and Walter Pach on the Modern French Exhibition at the Museum. In January Charles F. Kelley of Ohio State University lectures on Chinese Landscape Painting; Howard Mansfield on Turner's Liber Studiorum, Bashford Dean on the Wearing of Armour, Ancient and Modern; Henry A. Frost of Harvard on Modern Domestic Architecture in the United States; Bremer W. Pond on Gardens of Tuscany. In February Richard F. Bach lectures on the Sky-line of New York: An Appreciation; Miss Grace Cornell on Color; Meyric R. Rogers on Furniture and Furbelows of the XVIII Century; Charles F. Binns on Porcelain: Its Origin and Development. In March there are only three, Lorado Taft on Saint-Gaudens; H. L. Koopman of Brown University on Making the Volume do Honor to its Contents: A Study in Book Design; and William J. Ivins, Jr., on Social Caricature under Louis Philippe.

THE HILLYER ART GALLERY, SMITH COLLEGE

When the collection of illustrative material for the study of history and theory of art was started fifteen years ago at the Hillyer Art Gallery, there were about a hundred framed prints and not a single slide to begin on. Since then the collection has grown rapidly, especially when

in 1916 advanced courses on specific periods in the history of art were added to the Smith College curriculum. Now the gallery has about 9,500 slides and over 5,000 photographs, ranging in period from the early Egyptian dynasties to Gauguin and Maurice Denis, and including architecture, sculpture, painting and many of the minor arts. Aside from its service to the Art Department, the collection is already of assistance to other departments of the college in making vivid other aspects of history. They have had, for example, requests for material on Tudor home furinshings, on Pre-Raphaelite painters and on English life in Shakespeare's time. Another and more vivid group of reproductions—actual facsimilies, has been started. Some of the plaster casts have been colored to simulate the rich tone and reflections of bronze and the mellowness of old ivories; and the enthusiasm of the students over this closer approach to the actual effect of the originals proves the wisdom of such a venture.

To quote from the March Bulletin of Smith College which is devoted to the Hillyer Art Gallery: "Disconcerting gaps and weak spots were of course to be expected. Such a collection would at the start naturally tend to limit the representation of individual artists or monuments to a few characteristic examples. Yet certainly a single fresco, a statue from a Gothic façade, or a single metope, however wonderful as a unit, however worthy of long and profound study, cannot be fully understood except as a part of a great decorative whole—and these wholes we need to show in as complete detail as possible. Further, there are whole fields, of great value for comparison and for stimulus to the student, which, because they fall a little outside of the immediate and pressing needs of any specific course, have been regretfully left undeveloped; for example, Spanish art, early American painting, American sculpture, and the whole domain of Oriental art. Besides these, there are the paintings, American and foreign, in our American museums, many of which are already known intimately to the students before they come to college. From certain collections—the Metropolitan, the Boston Museum of Fine Arts, and Worcester—we have already a fair number of illustrations. But since our students come from all parts of the country, illustrations of all the important works in American museums would be especially valuable to courses in art interpretation, not only for comparisons with originals here, but for suggestions of opportunities for further study and enjoyment at home." Here is an opportunity for cooperation which our Museums should take advantage of, for it is on such splendid college art departments as this that we call for Museum assistants.

HISTORICAL GROUPS

"THE BATTLE OF CONCORD" AND "PERRY'S VICTORY ON LAKE ERIE"

S. A. Barrett

On March 11th and April 19, 1921, the two most recent historical groups of the Milwaukee Public Museum were opened. These were respectively the fourth and fifth in its series of seven life-size groups depicting American history. The three preceding groups are the "Colonial Village," 1750; "Solomon Juneau's Trading Post," 1820, depicting the founding of Milwaukee; and "The Surrender of Black Hawk," 1832. The latter two are especially of local interest.

With the opening of the Concord and Lake Erie groups, this institution brings to the public the first two of its series of four American war groups. The other two, both of which are now partly completed, will follow in rapid succession and present important events in the Mexican War and the Civil War. The subjects are respectively, "The Storming of Chapultepec," and "The Battle of Winchester."

Further, these groups present the first of the newly adopted wax modeling used in the anthropological figures. All exposed parts of the body are either cast directly or are modeled in wax, while the unexposed parts are made in the lightest possible form as paper manikins. In the Concord group there are nine of these life-size figures of the Minute Men; in the Lake Erie group there are eight figures of American sailors, all made, including costuming and all accessories in the anthropological modeling studio by Mr. Chas. R. Porteus under the supervision of the museum's artist, Mr. George Peter, who designed the groups, painted the backgrounds and executed the foregrounds.

The foregrounds and backgrounds are joined with such precision that it is almost impossible to tell where either begins. This is due not a little in the Concord group to the artist's careful painting of the remainder of the Minute Men in the immediate background and to the presence of one cut-out figure, a part of which is actually modeled in the round. In the Lake Erie group the proper placement of the battle-torn sails on either side and of a cleverly devised water set piece in the middle ground accomplishes this end.

The dimensions of these groups are sixteen and a half feet long, sixteen feet three inches deep, and seventeen feet high; the glass opening being twelve feet by seven feet three inches. The junctions of the rear with the side walls and of the walls with the ceiling are curved in a relatively large arc which, of course, lends much to the ease of creating the effect of distance as the visitor looks across to the British troops on the opposite side of the old North Bridge at Concord, or to the British and American vessels in battle lines as seen from the deck of the disabled Lawrence.

The moment chosen for the scene in the Concord group, is that when the short, but very important battle was at its height. Several of the British regulars are shown falling from the fire of the Minute Men, and two of the latter in the foreground are depicted mortally

wounded, their gory wounds being brought out most realistically in the wax. The moment chosen for the Lake Erie groups is that when Perry has passed about half way from the disabled Lawrence to the Niagara, which he soon drove through the British line with such telling effect that the battle was won for the Americans.

These groups are proving of the greatest popular interest and are being used as a means of teaching a general lesson in Revolutionary and War of 1812 history by means of the following labels.

THE BATTLE OF CONCORD

April 19, 1775

"The Colonists came to America to escape measures of religious and political oppression, survivals of the feudal days in Europe. When, therefore, England imposed trade restrictions, the stamp act, and "taxation without representation" upon the colonies, the descendants of these liberty-loving pioneers protested. These protests led to certain acts of resistance, notably the Boston Tea Party (Dec. 16, 1773), and finally culminated in the convening at Philadelphia of the First Colonial Assembly (Sept. 5 to Oct. 26, 1774). Here, under the leadership of such men as Samuel Adams, Patrick Henry, and George Washington, the great, fundamental principles of democracy began to crystallize, principles which have swept autocracy from most of the world and which were the basic cause of the great World War, which began in 1914.

"Protests, in the form of the 'Declaration of Rights,' sent by this First Colonial Assembly, to George III brought only more drastic measures of oppression.

"The first storm center of the Revolution was Boston, where the British troops were commanded by General Gage. The Colonists had banded together into the 'Minute Men' and, while they were untrained in military tactics, each was a good shot and experienced Indian fighter. They had small stores of munitions which Gage had several times attempted to locate and capture.

"On April 15, 1775, John Hancock and Samuel Adams took refuge in Lexington. General Gage determined to capture these 'rebel' leaders, together with munitions stored in a barn at Concord. On this mission he quietly dispatched 800 British regulars at 11 P. M. on the night of April 18th.

"The Colonists were, however, on the alert and the famous 'midnight ride of Paul Revere' alarmed the Minute Men, and enabled Hancock and Adams to escape and the stores to be removed to a place of safety.

Battle of Lexington

"The first show of resistance to the British was on Lexington Common at half past four on the morning of April 19th. Here 60 to 70 Colonists had assembled. The British fired several vollies and the Colonists a few desultory shots before retiring. Eight of their number were killed and ten wounded. The British were victorious in this skirmish, but it was a very dearly bought victory, for it was the beginning of eight years of war and resulted in the loss to Britain of her colonies and the founding of the United States of America.

Battle of Concord

"The British now hastened on to Concord, but found that the stores had been removed. At North Bridge in Concord they encountered another group of Minute

Men under the leadership of Major Buttrick. They returned the British fire with telling effect, killing two and wounding several, and causing them to retreat. The scene here depicted is this engagement, the first American victory of the Revolutionary War.

"The importance of this victory lay in the fact that a small band of undrilled Colonial farmers had put to flight a detachment of seasoned British regulars. The 'shot heard round the world' had been fired to good purpose, both there and elsewhere.

The British Retreat

"By noon the Minute Men had assembled in numbers and, when the British started back to Boston, they met a great surprise, for every tree and rock along their line of march apparently held its Minute Man, who fired with telling effect, fighting, each for himself, and in Indian fashion.

"Meanwhile British reinforcements, to the number of 1000 arrived, but these also were of no avail against the Minute Men. The British retreat became almost a rout and panic for they were attacked by this unseen enemy from both flanks, from the rear, and even from the front.

"The British losses were 247 killed and wounded, besides 26 missing and prisoners. The Americans lost 88 killed and wounded.

SOME IMPORTANT SUBSEQUENT EVENTS OF THE REVOLUTION

Second Continental Congress.....May 10, 1775
Capture of Fort Ticonderoga.....May 10, 1775
Battle of Bunker Hill.....June 17, 1775
Washington Takes Command of the Colonial Army.....July 3, 1775
Evacuation of Boston by the British.....March 17, 1776
Signing of the Declaration of Independence.....July 4, 1776
Capture of Philadelphia by the British.....Sept. 26, 1777
The Winter at Valley Forge.....Winter of 1777-1778
(See mural painting above)
Battle of Monmouth.....June 28, 1778
Arrival of the French Army and Navy.....July, 1778
Surrender of Cornwallis.....Oct. 19, 1781
Final Cessation of Hostilities.....April 19, 1783
Treaty of Peace Ratified by Congress.....Jan. 14, 1784"

PERRY'S VICTORY ON LAKE ERIE

Sept. 10, 1813

Causes of the War of 1812

During the long struggle between Great Britain and France, under the emperor Napoleon, the commerce of the newly formed United States had suffered greatly, through prohibitive orders, first from one of these countries and then from the other.

"Great Britain had been especially exasperating and destructive in her policies toward America and finally on June 23, 1812, war was declared by the United States, though she, with a population of only 6,000,000, was in a most deplorably unprepared condition, as to finances, army, and navy.

"She had, however, for years been humiliated by Great Britain's insidiously hostile policies, among which were:

1. Inciting Indians to hostilities against the United States.
2. Activities of secret agents trying to disrupt the Union.
3. Spoilation and plundering of our merchant ships and commerce on every sea and violation of rights of neutral trade.
4. Violation of American jurisdiction within the three-mile limit.
5. Search of vessels on the high seas and impressment of American citizens into the British service, especially the naval service.

"It was this right of search and impressment of seamen (about 6000 Americans had been impressed) to which America most strenuously objected and this was the principal issue and cause of the War of 1812, 'The Second War of Independence.'

"Owing to the fact that Great Britain was at this time fully engrossed in her war with Napoleon, our War of 1812 was short-lived and proved a victory for America. She could ill spare many of her land forces for American duty. Hence, the War of 1812 was chiefly fought upon the water. Several of the most hard fought and brilliant naval engagements of history occurred at this time, though at the outset our navy numbered scarcely more than twenty serviceable men-of-war.

Battle of Lake Erie

"Through Hull's surrender, the British from Canada came into control of the then very large Territory of Michigan and soon menaced Ohio and the vast Louisiana territory, so recently purchased (1803) by us. The importance of gaining the naval control of the Great Lakes was paramount.

"To Commodore Oliver Hazard Perry was entrusted, early in the spring of 1813, the task of constructing a fleet of small vessels at the port of Erie, Penn. On August 2nd he set sail with his fleet of two brigs and eight smaller vessels in quest of the enemy.

"He found the British fleet of six larger vessels lying in the harbor of Malden and unwilling to come forth for an engagement. He, therefore, retired to Put-in-Bay, in South Bass Island, where he could watch his enemy.

"On the morning of September 10th the British squadron emerged and the American vessels immediately stood out into the lake to engage them.

"Perry's flagship, the Lawrence, was well in advance of the other American vessels and took the concentrated fire of practically all the British vessels for two hours, until nearly all her guns were put out of action, her crew decimated and her rigging torn to bits.

"With his ship in this unmanageable condition, Perry determined to take his flag and cross in a small boat over to the Niagara.

"The scene here depicted is that from the deck of the Lawrence when Perry had covered about half this perilous distance between the two vessels, the small boat being the target of a strong musketry and shell fire from the British. Almost miraculously Perry passed through this fire and gained the deck of the Niagara.

"He then made through the British line and delivered raking broadsides into the principal British vessels. By this time the other smaller American vessels had

come up and, after a short but severe struggle, the entire British fleet struck its colors.

"Returning then to his disabled flagship, the Lawrence, Perry received the formal surrender of Captain Barclay and the other British officers. He then scribbled his famous message, 'We have met the enemy and they are ours:—two ships, two brigs, one schooner, and one sloop,' and despatched it post haste to General Harrison.

"This, the first naval victory of an American squadron, was also one of the most brilliant and decisive victories in naval history. It marked the turning point in the War of 1812, and especially gave the American land forces full freedom of movement throughout the Northwest and Canada.

Vessels Engaged in Battle of Lake Erie

"American: Brigs Lawrence and Niagara; Schooners Caledonia, Porcupine, Somers, Tygress, Ariel, and Scorpion; Sloops Trippe and Ohio. Total armament 55 guns.

"British: Ships Detroit and Queen Charlotte; Brig Hunter; Schooners Lady Prevost and Chippewa, Sloop Little Belt. Total armament 63 guns.

Some Important Events in the War of 1812

"British and French Prohibitive Orders against American Commerce.....1806-12
Chesapeake and Leopard Affair.....June 22, 1807
Engagement between the President and Little Belt.....May 16, 1811
Battle of Tippecanoe.....Nov. 6, 1811
Fort Dearborn Massacre (See mural above).....Aug. 15, 1812
Battle of the Constitution and Guerriere.....Aug. 19, 1812
Battle of Lake Erie.....Sept. 10, 1813
Battle of the Thames.....Oct. 5, 1813
Battle of Lundy's Lane.....July 25, 1814
Burning of Washington by the British.....Aug. 25, 1814
McDonough's Victory.....Sept. 11, 1814
Creek Indian War..... 1814
Battle of New Orleans.....Jan. 8, 1815
Treaty of Ghent.....Dec. 24, 1815"

MUSEUMS AND THE TRADES

A Statement of the Case to Date

By Richard F. Bach
The Metropolitan Museum of Art

It is proposed to state the case with reference to *Museums and the Trades* first historically, then in the light of present demands. The following resumé is based upon a diligent search of museum reports and bulletins and upon correspondence with museums that might reasonably be expected to make some effort in this direction.

It seems that in the cause of design, mountains must labor to bring forth mice: a world cataclysm was necessary to make Americans aware of their shortcomings; nothing less than total depriva-

tion of designers was required to make clear to producers the dearth of well-trained artists here, the poor quality of school-trained designers and to schools, in turn, the utter uselessness of most of their graduates in the open field of manufacture. American art industries stood aghast contemplating the arid desert left by the departure of foreign designers to their own countries and the defection of Europe as a source of new drawings.

In view of the circumstances in the period 1914 to 1917 it should be surprising that any effort whatever was made to remedy conditions confronting manufacturers. Yet a score of activities seem to have grown up over night, all bent upon succoring design-starved America and replacing the entire loss by new things out of whole cloth. Quite naturally the result was an ugly patch upon a coat already motley with the accretions of years of unguided tailoring. The efforts were not coördinated; they sprang up like mushrooms and though not poisonous, at least gave no real promise of progress. Personal or institutional glory was the chief bent in most cases and we heard a hundred peppering shots instead of a great boom that brought responding echoes. There was no leader because there were too many leaders, and the glory of being that one who remade America in a fortnight so that its agonies of design should cease forever lost its attraction. For every dozen projects launched perhaps one remained to carry on.

But after 1917, and certainly after the memorable month of April in that year, a great seriousness replaced toying ambitions; this loss of art seemed to become vital. Then came to the fore certain developments bound to mature because well conceived and begun with conscience. Some may have been brought to a head sooner than their time but that year of grace was one demanding quick planning and prompt realization.

During the three years before 1917 there were meetings and projects, committees and talk, prospectuses for schools, interviews in dailies and articles in monthlies. *After* 1917 there were said and done things that had some hope of trial at least, and there were put into effect projects that war seemed suddenly to demand on pain of instant dissolution. Out of the welter emerged two salutary things: a greater public interest in design as found in the art industries and the concrete effort of museums in behalf of manufacturers and designers in these industries.

The great public interest is manifested in various ways as dealers can attest, but is indicated concretely in the Smith-Hughes bill granting certain appropriations to vocational schools; in the efforts of The American Federation of Arts which devoted part of its Ninth Convention at Detroit in 1918 and subsequent conventions to the subject and since then has circulated a number of exhibitions under the slogan: Art in Every Home; in the establishment of new instruction such as the Textile School in New York; in the improved character of material offered in trade journals; in the discussion of industrial art at national and state conventions of teachers' associations such as the Eastern Arts Association, College Art Association, New York State Teachers' Association, and the like.

The more specialized interest on the part of museums is noted at the Twelfth Annual Meeting of The American Association of Museums* where the following addresses were delivered:

*An Association of Museums of all kinds; art, science, history, etc.

M. D. C. Crawford, Research Associate in Textiles, American Museum of Natural History—"Relations Between the Producer and the Museum."

Albert Blum, proprietor of the U. S. Piece Dye Works — "The Manufacturer and the Museum."

Henry Percy Macomber of the Society of Arts and Crafts, Boston—"The Relation of Museums to the Craftsmen."

L. Earle Rowe, Director of the R. I. School of Design — "The Producer, the Art Student, and the Museum."

Miss Adelaide Hasse, Asst. Librarian New York Public Library—"Extent of the Trade Paper Press in the United States."

J. P. Rome, Editor of The Decorative Furnisher — "The Trade Press — Its Functions."

Wm. Laurel Harris, Contributing Editor Good Furniture Magazine — "Affiliations of the Trade Press."

This program brought the matter concretely to the attention of the museum world and served as public notice of the interest of museums in art industries.

Although we may say that this was really the beginning of museum effort in behalf of the industrial arts, individual museums had already laid the ways for effective cooperation with the art trades. This cooperation in a few instances is definite, i. e., implies a museum department or official to see to the needs of manufacturers and designers, in fact only five museums are known to this writer, The Metropolitan Museum of Art; Brooklyn Museum; Cleveland Museum of Art; University Museum, Philadelphia; Minneapolis Institute of Arts, as having assigned such work to an official, and of these but one, The Metropolitan Museum of Art, maintains a department for this purpose alone. Yet there is a decided interest among museums in this work: reports and bulletins, at least, bear out this contention, and we may assume that financial rather than temperamental deficiencies are the chief obstacles in the way of more effective efforts. At the same time allied interests are also favored, where there are too few manufacturers or designers, an effort is made to improve home furnishings or to cooperate with, or to offer directly, classes in applied design. All of these things are related and the interest, once aroused, flashes back and forth from museum to school, from public to newspaper, from women's clubs to public forum: for some a fad, for others religion.

Differing local conditions have offered golden opportunities to certain museums while holding forth no promise whatever for others. A score of museums will report that manufacturers have asked for help and received it, for example, Park Museum and the Rhode Island School of Design; while but one, The Metropolitan Museum of Art, will send a staff member into factories and shops to ascertain at first hand methods of making its collections useful. Six or seven museums will hold exhibitions of industrial art, Indianapolis, Chicago, et. al., while but one, The Metropolitan Museum of Art will exhibit specially those things which have been designed as a result of museum study.

A survey of conditions in various museums brings information showing above all that art museums are awake to their responsibilities and opportunities, but unable to function in many cases through lack of funds. With but few exceptions our museums are young (in fact, are infants!) and the making useful of collections implies first having the collections themselves.

Now for a moment I shall have to bray a bit but I won't kick over the trace.

The Metropolitan Museum of Art is the only museum now maintaining a department especially for the benefit of manufacturers and designers in the art industries. This staff member, Mr. Richard F. Bach, Associate in Industrial Arts, appointed in 1918, visits shops and factories, and designing rooms and so establishes close contact with machinery of production, thus being able better to interpret the collections at the museum to visiting manufacturers and designers. These being too numerous to permit personal canvas, a further effort to reach greater numbers is made through the trade papers, which are kept informed of museum items of interest to the art trades. An annual exhibition of which the last showed 440 objects sent by 65 firms, demonstrates the thesis of museum study by showing objects based on work in the galleries. The first of these exhibitions was held in 1917 but definite efforts to interest manufacturers in museum sources extend back to 1907, being due to the vision of Mr. Henry W. Kent, Secretary and Director of Educational Work, and contact was made with the trades affected primarily through their respective trade journals. The interest of The Metropolitan Museum of Art in the world of art production is manifest in its first declaration of purposes in its charter which includes the words: "the application of art to manufactures."

Another separate department, with its own staff member, Miss Grace Cornell, is assigned the work of interesting the stores and dealers, who meet for a course of practical talks on design. Several such courses of ten meetings each are arranged each year and certain department stores have applied for courses for their own salespeople and buyers. This work was begun in 1917.

In 1914 the American Museum of Natural History appointed a Research Associate in Textiles, attached to the department of Ethnology, Mr. M. D. C. Crawford, who gave part of his time to the needs of textile and costume designers. This work was discontinued in 1920 but deserves mention.

In 1918 the Brooklyn Institute of Arts and Sciences through its department of Ethnology, Mr. Stewart Culin, Curator, also began to assist designers.

When the Cleveland Museum building was opened in 1916 Mr. H. W. Kent, Secretary of The Metropolitan Museum of Art, in an address urged that the collections be made useful to artists and craftsmen. In its bulletin, February, 1921, this museum reports the appointment of Mr. Rossiter Howard, as Educational Director, saying in regard to the plans for his field: "Much remains to be done in the way of carrying the message of the Museum into the . . . industries."

Mr. Howard had formerly held a similar position at the Minneapolis Institute of Arts. In a description of his work in the Bulletin of that Institution, February, 1920, we read: "In addition . . . he is giving . . . talks on industrial art to a group of men and women engaged in manufacturing or commercial pursuits." Also this: "He has been active in bringing those connected with the industrial and decorative art work into an organization for the improvement and extension of both popular and professional education in relation to the arts of design." This organization, The Minneapolis Association of Arts and Industries, arranged and the Institute granted space for an inclusive exhibition of current work turned out by the factories and industries of that city. This is reported in the Bulletin of the Institute for June, 1920.

In its Museum Journal for December, 1918, Director B. G. Gordon of the University Museum, Philadelphia, says:

"For the last five years or more the University Museum has been taking steps to inform that section of the public directly concerned that its collections afford unusual opportunity for guidance in the designing of modern manufactures. . . . A staff of artists and instructors have been engaged to take charge of the general educational work for which the Museum is equipped, and especially to help visitors including the artisan, craftsman, designer, merchant or manufacturer to translate the collections into terms applicable to the work of each." A search through reports and other publications of this Museum for the five year period mentioned fails to reveal any record of actual work done with manufacturers and designers. However in the Museum Journal of September, 1920, an illustrated article signed L. H. and with title "The Museum: Its Relation to Modern Design" describes at length the work of students of the Philadelphia School of Design for Women who gained inspiration for costume design from objects in this Museum.*

And this is the entire list of museums that lay claim to definite effort to assist manufacturers and designers through a separate department or through their educational staff. Nevertheless through the agency of exhibitions and through their publications a number of other museums have sought to help.

The Art Association of Indianapolis reports in its Bulletin for October, 1919, an exhibition of home furnishings in the form of "A Model Furnished Apartment." The Convention of the State Furniture Dealers Association furnished an opening here and one of the sessions was held in the exhibition, Director Harold Haven Brown addressing the body.

A special exhibition of outstanding value was that of Plant Forms in Ornament in February, 1919, held at The Metropolitan Museum of Art through cooperation with the New York Botanical Garden. Plant forms in museum objects were shown side by side with the growing plants.

Other museums have worked out current industrial art interest in the direction of craftsmanship; for some it is a distinct policy to hold exhibitions of craftsman's work annually. The Art Institute of Chicago does this and offers annually about fifteen prizes. In addition it awards each year the six Frank G. Logan medals, which may be given for excellence in machine-made products. This museum occasionally has special exhibitions in this direction, such as one of American-made toys. (At this point it is interesting also to note that the Scammon lectures for 1917 at the Art Institute of Chicago were delivered by Dr. James P. Haney, Director of Art in High Schools in New York City, on the subject Art For Use.)

The Cleveland Museum of Art holds exhibitions of local craftsmanship and awards annually the "Penton Medal for Excellence," first awarded in 1919. The exhibitions have also included objects executed by local manufacturers.

Indianapolis held in November, 1919, an exhibition of Arts and Crafts under the caption "Decorative Arts." This museum, like Toledo and a number of others, has taken advantage of the collections of textiles and other industrial art exhibitions circulated by The American Federation of Arts.

For the value to the general public a number of museums have included industrial arts subjects in their lecture courses.

Of decided interest is also the steadily growing collection of examples of modern craftsmanship presented by Mr. George G. Booth to the Detroit Institute of Arts.

*Information reaches me, June 3rd, 1921. that an assistant has been appointed at this Museum to assist designers.

As far back as August, 1915, the Museum of French Art in New York announced in its Bulletin the opening of a Scrap Book Collection modeled on the similar one in the Musée des Arts Decoratifs, Paris: "of greatest help to artists and artisans."

Another phase of educational work at The Metropolitan Museum of Art which is of particular value to manufacturers and designers is the series of Study Rooms devoted to textiles and lace (established 1909), Classic art (established 1917), Decorative arts (established 1907), Far Eastern art (established 1920), Egyptian art (established 1915), and Prints (established 1917). These are controlled by the respective curators, their direct administration falling outside the educational department. In these rooms objects may be studied at close range, drawings made, weaves duplicated, etc. There is also at the Museum a special room under control of the Supervisor of Educational work; this room is also used as a study room, both for close study of objects taken there for serious students and for groups of salespersons and buyers attending the Study Hours for Practical Workers.

Through additions to their libraries various museums have also sought to keep abreast of industrial art requirements. At The Metropolitan Museum of Art the lending collections have been broadened to include textiles and laces, as well as a considerable number of lantern slides and photographs of such objects. A similar step was taken by the French Museum in mounting for circulation the color plates from a history of costume and a similar interest may be traced in other institutions maintaining lending collections.

An interesting development in the general direction of public appreciation of home furnishings is the Better Homes Institute operated by the Art Institute of Chicago through its Extension Department of which Mr. Ross Crane is Director. This has been in existence since 1917 and consists of lectures with demonstrations by means of actual furnishings arranged in rooms while the audience watches. The lectures travel and carry complete equipment, properties in the way of furniture and the like, being obtained from local dealers thus providing an excellent drawing card.

This ends the record. Even bearing in mind the curtailment of funds incidental to the war, the difficult days of reconstruction, and the fact that museums are traditionally undermanned, the record should be considered not more than fairly good.

It is not to be expected that all museums will exercise the same interest or maintain large departments for the benefit of the industrial arts. Local conditions and especially local industries will control.

The best work in this direction in a given community might conceivably be done by a museum of natural history; it will depend on the collections available, on the staff to interpret them and the kind of manufactures to be reached.

The work of the nation in this respect has not yet been begun. The surface has not been scratched. But the interest and intentions are there.

The idea is abroad in the land and favored in many places, where the slow moving institutions or the queer inertia of business (moving so fast in other ways) has prevented it thus far from bearing the fine fruit which shows care in the rearing. The notion is bandied back and forth from magazine to magazine, from mind to mind, in the trade press, in museum bulletins and annual reports, from shop and factory to designing room and store. For every *one*

traceable result in production there are a hundred thoughts in other minds that later will bring results or encourage them elsewhere.

We must consider not only the matter of knowing what is right or feeling the spur of progress, but consider also the utterly superficial thing (as some think) —plain publicity, advertising. Museums may be counted on to state the facts fairly in advertising their cultural wares, beyond that they have only to trust a little in that queer half-truth, which advertising people feel but never formulate, a concept from the borderland of psychology: "Half the real value of all publicity is that people believe what they read, or believe it long enough to find out if they ought to be convinced." Museums should be grateful for that factor of gullibility in the human make-up and profit by it. What people do not know does not inspire them to action, and so does not interest them either. Therefore tell them! Announce your wares but make your "selling arguments" fool proof.

It all comes to two things: First, publicity—extension of information regarding collections the industries can use for their daily production. Second, specific helpfulness to firms and individuals, personal proselyting among them in their factories and studios to "sell them the museum idea" to convince them the museum is not formidable but helpful, not a morgue but a workshop. In other words it is part and parcel of what we need to do in all our relationships with various classes of people. Don't wait for them to come—go after them. They are busy and many have poor judgment. Try it on yourself—do you need to be told anything outside your own field? Or do you fully expect people to tell you about themselves, their work, their products, even their hopes?

Business comes after you—you must go after business. Trustees are business men—do they make it possible for their own museums to help business men? Good designs mean sales, sales mean money, money *may* mean business support of museums. Do we need it?

I should like to see the Association take a definite stand on this matter, and here's a good reason—I quote from the Literary Digest for May 21, 1921: "Santiago, Chile, May 6—German merchandise which arrived at Valparaiso by the German Steamer *Muria* on May 1 has reached Santiago and is selling 25 per cent cheaper than similar American commodities. The merchandise includes textiles, dyes, electrical material, machinery, crockery and toys."

This is from the Springfield *Times:* Herbert Hoover says "Germany has gone back to work." Charles M. Schwab said before the New York Chamber of Commerce: "Is it possible after having won the war, we of the Allied nations, with everything in our hands, will allow Germany to win the peace through the efforts of her labor?" This "labor" includes "design."

German exports to the United States have jumped from $10,608,141 in 1919 to $88,838,230. In 1912 they amounted to $186,042,352.

There is the text and some part of the defense for this work of boosting American industrial art through museum activity—an argument without refutation. Beyond that there is still our own pride in our own work. Business is worth helping!

All comes to him who waits—and keeps busy while he waits.

THE MUSEUM CONSCIENCE

By Joseph Grinnell

(Contribution from the Museum of Vertebrate Zoology of the University of California)

The scientific museum, the kind of museum with which my remarks here have chiefly to do, is a storehouse of facts, arranged accessibly and supported by the written records and labeled specimens to which they pertain. The purpose of a scientific museum is realized whenever some group of its contained facts is drawn upon for studies leading to publication. The investment of human energy in the formation and maintenance of a research museum is justified only in proportion to the amount of real knowledge which is derived from its materials and given to the world.

All this may seem to be innocuous platitude—but it is genuine gospel, nevertheless, worth pondering from time to time by each and every museum administrator. It serves now as a background for my further comments.

For worthy investigation based upon museum materials it is absolutely essential that such materials have been handled with careful regard for accuracy and order. To secure accuracy and order must, then, once the mere safe preservation of the collections of which he is in charge has been attended to, be the immediate aim of the curator.

Order is the key both to the accessibility of materials and to the appreciation of such facts and inferences as these materials afford. An arrangement according to some definite plan of grouping has to do with whole collections, with categories of specimens within each collection, with specimens within each general category, with the card indexes, and even with the placement of the data on the label attached to each specimen. Simplicity and clearness are fundamental to any scheme of arrangement adopted. Nothing can be more disheartening to a research student, except absolute chaos, than a complicated "system," in the invidious sense of the word, carried out to the absurd limits recommended by some so-called "efficiency expert." However, error in this direction is rare compared with the opposite extreme, namely, little or no order at all.

To secure a really practicable scheme of arrangement takes the best thought and much experimentation on the part of the keenest museum curator. Once he has selected or devised his scheme, his work is not *done,* moreover, until this scheme is in operation throughout all the materials in his charge. Any fact, specimen, or record left out of order is lost. It had, perhaps, better not exist, for it is taking space somewhere; and space is the chief cost initially and currently in any museum.

The second essential in the care of scientific materials is *accuracy.* Every item on the label of each specimen, every item of the general record in the accession catalog, must be precise as to fact. Many errors in published literature, now practically impossible to "head off," are traceable to mistakes on labels. Label-writing having to do with scientific materials is not a chore to be handed over casually to a "25-cent-an-hour" girl, or even to the ordinary clerk. To do this essential work correctly requires an exceptional genius plus training. The important habit of reading every item back

to copy is a thing that has to be acquired through diligent attention to this very point. By no means *any* person that happens to be around is capable of doing such work with reliable results.

Now it happens that there is scarcely an institution in the country bearing the name museum, even though its main purpose be the quite distinct function of exhibition and popular education, that does not lay more or less claim to housing "scientific collections." Yet such a claim is false, *unless* an adequate effort has been expended both to label accurately and to arrange systematically all of the collections housed. Only when this has been done can the collections be called *in truth scientific.*

My appeal is, then, to every museum director and to every curator responsible for the proper use as well as the safe preservation of natural history specimens. Many species of vertebrate animals are disappearing; some are gone already. All that the investigator of the future will have, to indicate the nature of such then extinct species, will be the remains of these species preserved more or less faithfully, along with the data accompanying them, in the museums of the country.

I have definite grounds for presenting this appeal at this time and in this place. My visits to the various larger museums have left me with the unpleasant and very distinct conviction that a large portion of the vertebrate collections in this country, perhaps 90 per cent of them, are in far from satisfactory condition with respect to the matters here emphasized. It is admittedly somewhat difficult for the older museums to modify systems of installation adopted at an early period. But this is no valid argument against necessary modification, which should begin at once with all the means available —the need for which should, indeed, be emphasized above the making of new collections or the undertaking of new expeditions. The older materials are immensely valuable historically, often irreplaceable. Scientific interests at large demand special attention to these materials.

The urgent need, right now, in every museum, is for that special type of curator who has ingrained within him the instinct to devise and put into operation the best arrangement of his materials—who will be alert to see and to hunt out errors and instantly make corrections—who has the *museum conscience.*

March 29, 1921.

MODELS OF THE DODO

By Graham Renshaw, M. D., F. R. S. E.

The representation of extinct birds by means of accurate models is a phase of museum work which has been materially revived of late years, and good examples of such handicraft are beginning to grace some of the leading collections. Such restorations, when skilfully executed, are of course far more realistic than any drawing, and moreover exact an added interest as works of art: carefully modelled in plaster after the best authorities, or actually rebuilt, feather by feather, from skins of surviving species with similar plumage, they are of undeniable value ornithologically. Thus the writer has seen sham great auks, cunningly fashioned from razorbill skins, with white eye-patch and tiny winglets all complete; full-sized models of the moa have been built up from emu skins, and a restoration of the curious diatryma, based apparently on cassowary plumage,

has been set up for the American Museum in New York. The literal accuracy and painstaking labour expended on these models reflects the highest credit upon the artists who undertook them.

The dodo may well be taken as the classic example of an extinct bird, for not only was it probably the first of recent species to disappear, but its extermination has passed into a proverb: it is therefore most fitting that it should have

been the first species to be restored at the hands of the modeller. This took place in 1848, when the late Mr. A. D. Bartlett, writing under date of September 25, informed Mr. H. E. Strickland, the author of "The Dodo and its Kindred," that he had just completed "a perfect restoration of the long lost Dodo." Mr. Bartlett took great pains with his model, even visiting the Hague to see the famous dodo picture, and also studied the actual head and foot from the Oxford Museum: he also "had the opportunity of examining the head more than once in the wet state, an advantage that may never occur again to any one." He finished the modelled head before the real head left the house, so that he could compare the two at leisure. An artificial body was made, and upon this the sham plumage was fitted, feather by feather—the result being so lifelike that when the model was exhibited at the Exhibition of 1851 Mr. Bartlett received a prize medal for the dodo, together with "several excellent examples in the higher branches of taxidermy." Unfortunately this interesting restoration is no longer in existence, having been destroyed in a great fire which devastated the Crystal Palace in 1866. Recent models may, however, be seen in the museums of London and Edinburgh—the beak, legs and feet being accurately rendered in plaster, while the curious grey plumage has apparently been borrowed from the crested screamer *(Chauna chavaria)*.

The model shown in our illustration differs from the foregoing, inasmuch as it is entirely of plaster, being practically a statue, suitably finished and coloured from the old painting by Roelandt Savery. Judging from an actual dodo skeleton preserved in the same case, together with a cast of the head at Oxford, the figure is approximately life size; the details of the great hooked beak, the eye and nostril set in a cere of bare skin, the quaint hooded appearance of the head, the absurd curly tail, the sturdy legs and powerful feet are all here. This interesting restoration is now exhibited in the main bird gallery of the museum of the Jardin des Plantes at Paris, and the writer is indebted to the late M. M. Milne Edwards and Oustalet for permission to take the photograph herewith reproduced.

Sale Bridge House, Sale, Manchester, England.

THE CARE OF MUSEUM PUBLICATIONS

HARRIET E. DICKINSON

In every museum, large or small, a growing stock of publications comes eventually to represent an investment of hundreds and often thousands of dollars. Adequate accommodations for its storage in permanent quarters free from exposure to dust, dampness or excessive heat are thus obviously of prime importance. None the less imperative is the need of a system providing a means of keeping account of the stock on hand as well as a record of data concerning the production of each publication. The system here to be described has stood the test of some years' use in the office of the Secretary of the Museum in Boston, and is submitted to the Association as a suggestion to other museums and for criticism from them.

The first step in its establishment consisted in assigning a number to each publication. By an adaptation of the usual registry system for museum objects, this number was made up of the last two digits of the year of a volume's appearance, followed by a dash and a numeral indicating its order of precedence among the publications of the year. For example, 03-4 means that the book or pamphlet so numbered was the fourth to appear during 1903.

The second step involved the preparation of a complete list of the publications issued from the foundation of the Museum, in the form of a duplicate card index. In both of these indices a single card is devoted to each publication and bears at the top its number and title. The cards are of white stock, 3⅞″ by 5⅞″, of Library Bureau manufacture, and are ruled in part by hand to meet the demands of the system, as shown in the accompanying illustration of the recto and verso of a specimen card. For convenience of description, these two indices will hereafter be referred to as the "chronological index" and the "alphabetical index"; the cards contained in the former being filed in chronological and those in the latter in alphabetical sequence.

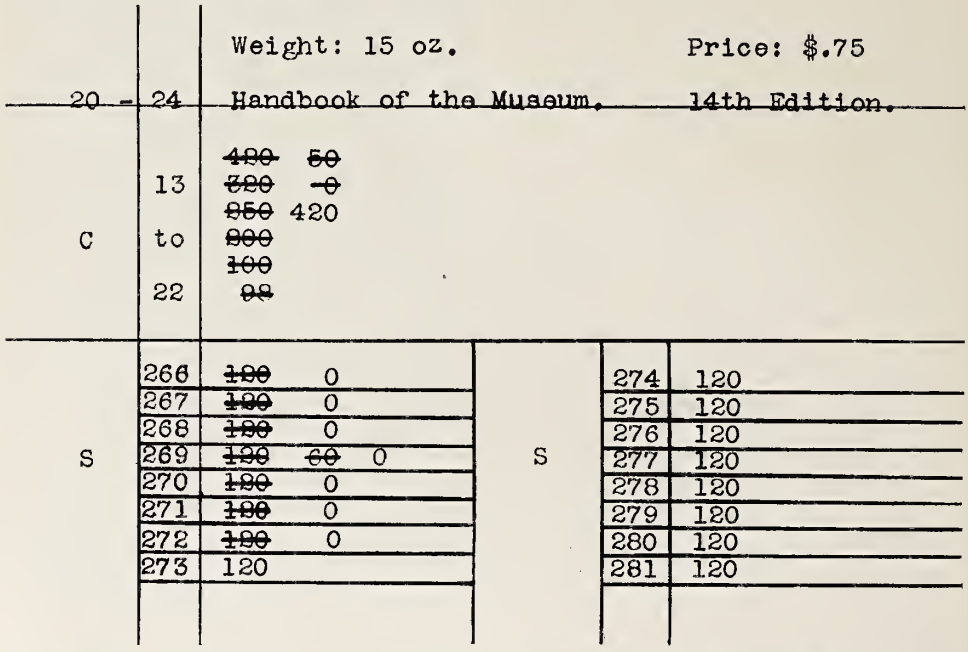
The entire stock of each publication was then assembled for wrapping in packages of uniform size adapted to the height of the shelves in the publication storage. When assigned to a shelf, each package bore on its outer edge, in blue pencil, its publication number and on top the amount of its contents and the number of the shelf itself. The latter precaution is a safeguard against possible displacement of packages by messengers to the storage.

The publication storage is a basement room, 39 feet long and 15 feet wide, kept under lock and key. Lighted by four windows, and with adequate facilities as well for artificial illumination, it has a floor space accommodating with ease six double and two single rows of steel shelving of standard size. Each single stack contains thirty shelves in three sections of ten shelves each measuring 11¼″ high, 34″ long and 14¼″ deep. At present two hundred and fifty shelves are in use for publications. The number on each shelf is 3¼″ high in order to be easily visible from the floor and is painted in white on a dark brown card measuring 6″ by 8″, suspended from a groove in the steel shelving. The space between the stacks permits of easy ingress and the use of a ladder. A table in the central space opposite the door

proves indispensable to the machinery of the system, in that, immediately upon receipt, shipments of publications from the press may be deposited thereon for eventual wrapping and assignment to the shelves. Wooden racks against the outer walls, in sections specially constructed to hold boxes of heavy plates, complete the furnishings of the room. The sections in these racks are designated by letters and the shelves in each by numbers. Although each package in the storage is wrapped in heavy manila paper, it has been found necessary to dust the shelves and their contents annually, and, as a precaution against the ravages of the silver moth, periodically to blow into the corners of the shelves and to sprinkle on the floor at the base of each stack an adequate quantity of Jaynes Magic Insect Powder.

Since a publication is seldom referred to by number, but almost invariably by title, it was concluded to incorporate in the alphabetical index all the data essential to the maintenance of the system, including details of price, weight, amount of stock on hand and location of stock and plates of each volume. For this purpose the face of each card in the alphabetical index is divided into halves by a horizontal line drawn by hand. The space below the line is devoted to a record of stock in the storage, which includes for each publication the following items:

(1) A tabulated list of numbers of the shelves on which the publication is stored.


Weight: 15 oz. Price: $.75

20 - 24 Handbook of the Museum. 14th Edition.

C 13 to 22: ~~400~~ 50; ~~300~~ ~0; ~~950~~ 420; ~~900~~; ~~100~~; ~~98~~

S	266	~~100~~	0	S	274	120
	267	~~100~~	0		275	120
	268	~~100~~	0		276	120
	269	~~100~~	~~60~~ 0		277	120
	270	~~100~~	0		278	120
	271	~~100~~	0		279	120
	272	~~100~~	0		280	120
	273	120			281	120

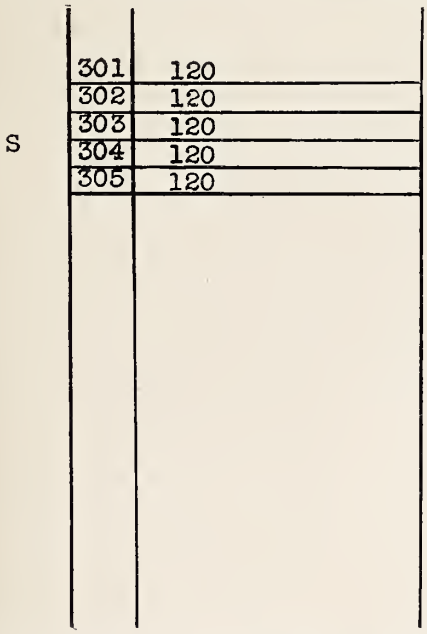
(2) Opposite each shelf number the number of copies deposited thereon.

(3) The location of the plates of the volume (Section in rack and shelf).

Should the space available on the face of the card for the record of stock in the storage prove insufficient, the verso may always be used for this purpose; and, since it is an item seldom consulted, the location of the plates may likewise be recorded there.

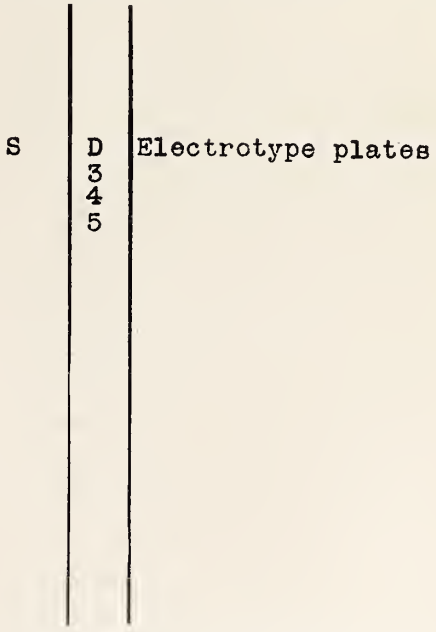
The space above the line on each card in the alphabetical index contains, beside

the publication number, the title of the volume, its price and its weight when ready to ship, a record of a selection of the stock which is kept available for current uses. This selection of stock is filed in numbered containers, of pasteboard, covered with black buckram, the sides being rabbeted for the covers to exclude dust. The length (15″) is adapted to the depth of the standard steel shelving on which they stand at present in the Secretary's office; the width (10¾″) permits the admission of



three containers in each section; while the depth (6″) was determined upon with a view to storing the publications with the least possible waste of space. To date one hundred and fifty containers have served to accommodate with ease an ample supply of each volume currently sold or distributed. The container record on the card takes the form of a list of container numbers with their aggregate contents. The addition of the weight and the price of each volume to the alphabetical index card has proved a saving of time when quoting postage charges in response to mail orders.

The cards of the chronological index contain simply the number and name of the publication. They serve as a permanent record of the number of volumes issued in a given year and as a memorandum of the number to be assigned to the next publication upon its appearance. In the event that it proves desirable to assemble the parts of a publication, to each of which a number has previously been assigned, the number of the set thus formed is a combination of the last



two digits of the year with a letter of the alphabet. Such a number occurring in the chronological index at once suggests a group of publications and is overlooked in reviewing the volumes issued during a given year. An outside publication kept for sale at the Museum on account of its interest in connection with the Museum collection is assigned a publication number, but the cards devoted to it in the alphabetical and chronological indices are marked in red "Related Publication."

The system in operation demands a

minimum of effort and time. When the stock in a given container is near exhaustion, the process of replenishing it resolves itself into a purely mechanical one; the messenger to the storage being provided merely with the number of the publication, its self number and the number of copies desired. Upon receipt of a package from the storage, the number of copies contained therein is subtracted from the storage record on the card and added to the container record. A similar subtraction from the container record occurs upon receipt of a requisition for sale.

The usefulness of the system becomes apparent when, in a few seconds, the total stock on hand of a given publication may be determined by adding to the container record the total contents of the shelves in the storage. Further, the stock of a given publication can always be kept above the number reserved for libraries or important gifts, or the figure at which it is deemed necessary to prepare for a subsequent edition. The system has developed no weaknesses thus far, but it is believed that an inventory every three or four years would be desirable.

In the course of the production of any publication important data accumulate whose permanent preservation in convenient form is essential. For this purpose a Publication Record has been provided. It consists of a file of sheets, each devoted to one publication and all bound in alphabetical order into one loose-leaf folder. The sheets are stencilled blanks with the following headings appropriately spaced:

Name	Date
Author	No. of copies
Price	Publisher
Size	Printer
Pages	Contract
No.	Receipt
Size	Date
Illustrations	No.
No.	Cost
Binding and paper	Printing and Binding
Order	Illustrations

In the case of a related publication, a shortened form of record is employed, likewise a stencilled blank, in which the space ordinarily devoted to the cost of production is filled by explanatory remarks. No attempt is made to note in the Publication Record the proceeds of sales of publications. These figures, together with a record of disbursements, are kept for each publication in the office of the Bursar as a part of the Museum system of accounts.

The convenience of having at hand in concise form an accurate record of the stock on hand of each volume and its location, together with all the details incident to its production, from the moment that the manuscript was placed in the hands of the printer to the date of the delivery of the volume, will be apparent to all who are directly responsible for the production, storage and sale of publication in a growing institution.

EDUCATIONAL WORK AT THE BROOKLYN BOTANIC GARDENS

ELLEN EDDY SHAW

Ten years ago, when the Brooklyn Botanic Garden was started, the necessity of establishing an educational department in a scientific institution on the same footing as the pure science departments, was not so common as it is today. But the new Director, Dr. C. Stuart Gager, and the trustees had a vision of

what the Garden might mean to the public and followed this vision. So, when the building was partially ready some two years later a department of Elementary Instruction was inaugurated with me as its head. There was established at the same time the department of Public Instruction, of which I have been the acting head this past year.

There is nothing new, really new, to offer in any work with the exception of a person's point of view, spirit, and angle at which or from which he approaches his work so it would seem as if we all should be asked the question, "What doest thou bring to work?" John Burroughs said in reference to his work, "I cannot bring myself to think of my books as 'works' because so little work has gone to the making of them. It has all been play." I have tried to hold fast in this educational work at the Brooklyn Botanic Garden to certain points which I shall illustrate to you with examples from phases of the work. The points I have particularly in mind are the following: connecting up work with daily life, and with the regular school work; giving personal help rather than mass instruction; stressing definite points rather than glittering generalities; working toward a feeling of personal responsibility, pride and civic ownership.

We work, first, with teachers in after school and summer extension courses which are accepted by the city Board of Education for teachers' credits and which also give college credits; second, with teachers and children as they come to us for help and instruction in plant-nature, and geography study and as we go to them—all this being in school hours; third, with children who come to us of their own volition out of school hours, Saturdays, and in the summer; and lastly with the general public in popular lecture and class work.

One point, that of dealing with the individual rather than with the mass, is for all of us difficult to put over. The general idea prevalent in most people's minds in regard to our institutions, is the importance of rolling up figures. Our educational attendance has gone from about 450 in 1913 to over 50,000 last year in 1920. But from the point of view of most of you here, this must sound pathetically small. It is our aim, for which we struggle constantly to keep numbers of visiting classes down. So that when a class visits us for a talk on coffee for example, to see the coffee trees in the greenhouses and to walk about the grounds, each individual child has been reached by it. This is accomplished only by the method of the small group. When in such groups children are taken through the greenhouses and gardens and each single child has had personal attention. A part of the joy of it all, and a good share of what we give comes to the individual only as he personally has been singled out, touched, reached, drawn up out of the mass or group. The talk, lecture or lesson end of any such period may be accomplished with large groups, but that only in a measure. I have used many devices, when large groups from different schools come to us in one session, to bring befor the groups the importance of each separate little group, so that Public School 66, for example, has an opportunity to tell where they came from; so P. S. 9 explains that they, as individuals, are our neighbors and P. S. 41 tells of what it has been doing in its weekly visits to us. More and more, I believe, we must realize that our "melting pot" is not going to do all the work of amalgamation, but that gardens, museums, institutions, business firms, have one and all to take a hand in the big individual work ahead of us. To me there is no

more foolish sight than a big group of children with one leader shouting to the first six children in line his piece of information and the rest walking along thoughtlessly or in bored fashion after the leading six. We plan for no class to leave us without a tangible piece of evidence of learning and good will. If the visit is for the purpose of learning how rubber is raised in South America, as a help to geography work, each child is presented with a syllabus on rubber; if the class comes to receive points on how to plant a garden, printed directions and often samples of seeds are the presents; a talk on soils, and how soils are made, then specimen bottles of the classes of soils are ready for the captain of each class. There are many pedagogic and educational reasons for this, but there is also a reason quite apart from technical education and has to do with pure pleasure. No person here has ever been able nor does he wish to forget the home he went to in his childhood where cookies were forthcoming. It is possible in many ways to tie in joy and good feeling your young and less young public to your institution with pleasureable bonds that can never be broken. Aside from this, work given to such classes should be well-worth coming for or else we should hesitate a long time before permitting classes to come. The mere point of having a certain number of thousands of children visit an institution per month is pitiful unless it be that that number has really received instruction it could not have received elsewhere. Syllabus on subjects given, like the one I spoke of, seem to me to be well-nigh necessary.

A certain very poor section of our city sends its classes, spring and fall, for lessons on wild flowers. I asked a teacher last year if she did not feel that it was almost worthless. "No," she replied, "if you could hear these children talk after they return; if you could see them hanging over the specimen flowers they bring back and look eagerly for mention of the flowers in their books, you would know it paid just in the new outlook." One lad from this section ran back to speak to me as his class was leaving the Garden and said, "It must be wonderful to live here!" Many of the children return with their parents after such visits. Some of the classes come in spring and fall regularly every two weeks or weekly for a period of five or six weeks. Many of the high and elementary schools come for a certain number of weeks in school time for definite work either in greenhouses, classroom, or outdoors, as a part of their regular school work.

Through this work I try to connect up with the daily home life and make definite contributions to their school instruction. One school four years ago sent a small group of upper grade children to us in the fall to be taught just how to plant bulbs. The school has never sent another class for the same work. Why? Because this grade taught the whole school class by class in the basement that season and prepared certain grades to be teachers for the next year. We ought to be glad and happy to teach this way. But this method never heaps up attendance although it has done the better thing, educationally. We base this work on the school requirements and then add to that all the richness we can. Last week I was speaking to a class of Italian children on the rubber industry in Brazil. I asked a certain question and a big Italian boy got up, answering it unmistakably in the way I teach. I asked the boy where he had found that special piece of very special information. He looked much embarrassed. His teacher spoke up for him and said, "I am sorry to say that he has been so interested here

that he ran away from school the other day and joined another class and so he remembered what you had taught that sixth grade."

Perhaps the greatest satisfaction and delight in work comes from those who seek rather than are sought. Our after school, Saturday and summer classes all come from the individual's own interest in work. To be sure, teachers, parents and friends often initiate the child, but many, many times the child comes because he has heard through others of what he may learn at the Garden. No boy or girl comes to us who does not pay his way. I believe very strongly in a self-supporting body of children; and when one sees the large attendance at movies, the trade in gums and candies, one knows there is money. I say to these young applicants, "Surely you wish to pay your fees for your own education?" and they do. I have had just two cases in eight years of children unable to pay; one boy had just lost his father and his mother had to go out to work. He paid by doing extra work for us Saturdays and walked to the Garden four miles each way all summer long; the other was an Italian lad; a non-understanding grown-up paid his fee. The boy never worked well. When he dropped out and my assistant said, "Why you haven't had your money's worth even," he replied, "It wasn't my money." We pay fifteen cents for five lessons in the greenhouse, and we pay twenty-five, thirty-five or fifty cents for six months in the outdoor garden. Prices differ according to the size of plots. Our garden and our after school work is not a matter of just casually dropping in to take any work you like. Certainly not! Each piece of work is a part of a body of common everyday knowledge which cannot be taken in one gulp but builds up so we may know more of our everyday world. After three courses of work are covered and certificates stating our prowess have been received we acquire a bronze pin, a mark of attainment. Then you might see these young people in ones and twos, dropping into my office to receive the subject or choose the subject of their special problems. For this original work we do now, is in the form of problems or "research" work. The subjects may be some of the following: "Thirty common trees of Brooklyn Parks," "Annuals Blooming in our Garden," "Seeds and How to Test Them," "Beverage Plants," "Common Vegetables," "Japanese Gardens," "Rocks Which Made the Soil," etc. Work on the subject extends over six to twelve months; it is practical work; it is library work, it must be written up, illustrated and finally presented in the big auditorium before several hundred of our mates, at the Boys' and Girls' Club. We then receive our silver pin, a gift of the Garden and are ready to be assigned to any piece of work to help the institution, our institution.

The outdoor garden is a demonstration garden partly to use with my grown-up students in their training course for Garden Teachers, and partly to teach children so that they may go back to their sections of the city and teach others and also that they may acquire a desire, a love for the proper settings for their future homes, learn to care for and respect the parks and gardens of our city. We do not pretend to train boys and girls for agricultural pursuits, but for living just ordinary everyday happy, normal American lives. This little garden, less than acre in size, harbors about 200 children each summer; children from all over the city, in all walks of life, rich and poor alike. The lessons that come from the Garden are not only those of plant culture, nor those of in-

sect pests, nor those of foods and nutrition, but also those of appreciation and responsibility; thoughtfulness and generosity. I'd like to give this one illustration. "Why do you come to the Botanic Garden?" was asked of a ten-year-old boy last summer by a member of Dr. Jean Broadhurst's class in Nature Study. Dr. Broadhurst, of Columbia University, always brings her summer school class to see the work done for children at the Brooklyn Botanic Garden. Each year she asks the members of her class to find out, if possible, why our 200 children come to the Botanic Garden, and so this small boy was asked why he was here. The young woman afterwards said that the boy straightened himself up, thought a moment, and then replied: "I am here for three reasons: first, for elementary instruction; second, because I like it; and third, because I get a crop." This boy's reply was so good and so comprehensive that it would almost seem as if he had been primed and cocked for this answer; but not so.

There are twelve boys and girls who act yearly as garden assistants, teach, assist and steady it all. Much criticism and just criticism is made of children's garden work because of its lack of individuality, its formality and that the same little set of experiences are repeated over and over yearly. There are certain lessons a child must receive in gardening as in arithmetic but after those are mastered; gardens ought to be as individual as people themselves. I wish you might have been at the Garden last Saturday to see the little beginners at work, to see some of the boys and girl assistants thoughtfully assisting and to see about fifty boys and girls with their own individual plans working from these with almost no help. The children's garden house has on one side the formal flower gardens, lawns and shrubbery. These shrubs are gifts, gifts of schools, mothers' clubs, for the most part gifts of people who have never before been asked to be a part of the city's aesthetic life. They own a part of their new Botanic Garden and they love their ownership.

I have not time to tell of many of the varied sides of our work, like the loan collections; the lantern slides sent to schools, the children's fall garden exhibit, our home garden work, etc. Perhaps I have not been able to make you feel that it is a personal affair, something which is intimate, precious and belongs to all the boys, all the girls and all the people who come within its influence. A lady, unknown to me, dropped in one day to say that she loved the Botanic Garden because it seemed so to belong to her. That is what we are striving for.

John Burroughs says this in his introduction to "Wake Robin"—"But if I relate the bud in some way to human life, to my own life—show what it is to me and what it is in the landscape and the season,—then do I give my reader a live bud and not a labeled specimen." And just so with us, the day of the dead in education is past, it is my duty to give a live Botanic Garden and yours to present a live museum to our public.

Over the children's house is inscribed this motto, "He is happiest who has the power to gather wisdom from a flower."

ELLEN EDDY SHAW.
Curator of Elementary Instruction,
Brooklyn Botanic Garden.

ON THE NAME OF THE WOMAN WHO GUIDED LEWIS AND CLARKE

MELVIN RANDOLPH GILMORE

It is deplorable that the name of the woman who guided Lewis and Clarke should have suffered misspelling, and that so many persons who should be better informed do persist in the error and help to perpetuate it. And the common error is the more inexcusable for the reason that anyone who really wishes to do so can so easily find out what is correct.

I say it is easy to find out what the correct form and meaning of this name is because it is a word of the Hidatsa language, which is still spoken by perhaps a thousand persons of that tribe in North Dakota, and by a still larger tribe, the Crow, in Montana. The Hidatsa, or Minitari, as they are called by the Mandans, or the Gros Ventre as they are called by the French, are one of the three allied nations of the upper Missouri, namely, the Arikara, Mandan, and Hidatsa, each of these having its own distinct language. The Crow are a nation which split off from the Hidatsa at some time prior to the coming of white men into their country. Being an offshoot of the Hidatsa they consequently speak the same language. So there are perhaps three thousand people speaking that language, making it not at all difficult to find out the right form of the name.

As is well known Sakakawea was a Shoshoni girl and was captured by a war party of Hidatsa and carried away from her own people, taken into the tribe of her captors, and adopted and given an Hidatsa name and subsequently brought up as a member of that tribe. What her name was in her own tribe before she was captured and made to all intents an Hidatsa, is not known and can not now be known. But the name by which she is known and will always be known to history is an Hidatsa name, made from the Hidatsa word for bird. Lewis and Clarke speak of her as Bird Woman, which is the translation of her Hidatsa name, so that fixes without doubt what her Indian name was. But besides that she is spoken of at the present time by the Hidatsa people as Sakakawea, which is corroborative evidence.

Neither Lewis or Clarke could correctly speak or write English, how much less then, could they know the many Indian languages which they encountered on their expedition. Their journals show their great inaccuracies in their own language, spelling simple English in several ways, all incorrectly. And in the attempt render the name Sakakawea they gave it variously as "Sarcargarwea," "Sahcahgarwea," "Sahcahgar Wea," and "Sacagawea."

In the History of the Expedition under the command of Captains Lewis and Clarke, etc., prepared by Olin D. Wheeler, there is a letter from Dr. Washington Matthews, author of the Hidatsa Dictionary, in which he says:

"In my dictionary I give the Hidatsa word for bird "tsakaka." *Ts* is often changed to *S* and *K* to *C* in this and other Indian languages, so "Sacaga" would not be a bad spelling, and thus Charbonneau may have pronounced his wife's name; but never "Sacaja" (the Hidatsa language contains no j). I fancy that all this confusion may have arisen from an editorial mistake, and that Captain Lewis (or Clarke) did not

form his G well and some editor mistook it for J. In this way it is probable error first occurred. Wea (or wia or mia) means woman."

Being assured from the journals themselves that the woman's name when translated into English would be Bird-woman, and knowing from the present living, spoken language of the tribe from which she came to the service of the expedition that the word for bird is "tsakaka" and the word for woman is "wia," and knowing as we do from conversation with members of that tribe that she is known by them by that name and no other, and by comparison of all the several attempts of Lewis and Clarke to render the name that they are obviously attempts to render the sound of "tsakakawia," as they hear it, we have very complete evidence plainly before us to show what the pronunciation of her name was by herself and those who knew her personally.

And since the English language does not have words beginning with the double consonant sound of "ts" it is very easy to see how the average English-speaking tongue refuses to pronounce it and the average ear accustomed to the sound of English words only, fails to recognize it. Therefore, the recognized spelling of the name comes to begin with *S*. Just in the same way words transferred from Greek, when they begin with the sound of "ps," "ts," or "ks," lose in the English tongue the sound of the first consonant, as in psalm.

STRAW VOTE ON SEVENTH ANNUAL EXHIBITION AT DETROIT

A straw vote was taken for the first three choices from the Seventh Annual Exhibition of American Painting at the Institute of Arts of the City of Detroit. The initial count was made after the opening reception and private view for members and their friends. About one-tenth of those present voted. From the 58 ballots cast, 48 were for William H. Paxton's photographic, hard, but beautifully lighted Vermeer type of genre picture, "Woman Sewing." This had double the number of votes going to the second choice, Olinsky's "Adoration," painted in the feeling of Hawthorne's "The Trousseau," but with more smooth and finished technique. A pretty little baby boy by Marie Danforth Page, "George," completed the first three choices of the voters whose discerning eye had picked some of the most carefully, conscientiously, and prettily colored genre pictures in the entire exhibit.

A smaller group numbering eighteen had cast their lot with George W. Bellow's "Eleanor, Joan and Anna," the 1921 Beck prize winner at the Pennsylvania Academy. Resembling in its luminosity of flesh El Greco, and in its pattern the marvels of Valasques or Manet, it has the strong synthetic construction of Franz Hals. This may appear as though one sees in the work merely the art of others. The inspiration from the great masters is there, but an individuality carrying and dominating its spirit makes it one of the most powerful pictures in the exhibit.

Childe Hassam's superb "New York Winter Window," a masterpiece of synthetic impressionism, received but sufficient favor to place it in the eighth place. Lawson's poetic and subtle breath of spring called "Rising Mist," a masterful expression of life seen in all its beauty, drew ninth place. Kendall's decorative and academic "A Child" was tenth in choice.

The second ballot, counted after another week and added to the previous results, kept Paxton and Olinsky in the first and second places. Independent of the first ballot the former picture had secured this position over all others of the second count. The Bellows and Page exchanged places. Time was beginning to tell. Kendall rose from last to sixth place, Hassam from eighth to seventh. Local artists took the last three lower places.

The third and last vote covered the second week of the exhibit and showed unquestionably that Paxton's picture was the most popular. Independent of previous choice he was the favorite over the nearest competitor by eleven votes. Totaling the three counts he had won nearly three times as many votes as the second choice, for as it finally stood he had 101 votes, Bellows receiving 44 in second place. Kendall had gone to second place in the third vote taken independently. Previous results however were sufficient to give Bellows precedence. The fourth place had gone to Bellows and Hassam tied in the third totals considered separately.

Several interesting facts indicate that time is truly a good test of art and that in association with pictures good painting will hold its own and win over admirers. The Bellows picture rose from fourth to third and finally to second place in the three successive counts. A charming, delicate landscape by Nisbet, reminiscent of the Barbizons, but more impressionistic, appeared first in the second count. It finally rests in third place. Kendall similarly rose from tenth to sixth to fourth place, Hassam from eighth to seventh and last to sixth place, while the Olinsky went down to fifth place. The Page and similar pretty, sugary genres in poster-like colors, do not appear among the first ten choices in the third vote. Henri's strong portrait and Dougherty's and H. R. Butler's realistic and dramatic marines finally brought due appreciation, though modest and unassuming in effect.

A vote was also taken on the picture that was most displeasing. The nudes drew down the greatest opprobrium. Seyffert's decorative nude of a female quite consistently brought such votes, finally holding the place of greatest antagonism by several votes over the second "choice" that was given to a nude by Sidney E. Dickinson called "The Casement" and to George Luk's "Polish Dancer," a striking, strong and daring figure piece of bright purple surfaces. Decorative and symbolic pictures or real merit in two cases at least, by Reuterdahl and Parcell, were the third group of pictures most disliked.

A straw vote is interesting if not wholly reliable. At least it stimulates intelligent and conscientious discussion and necessary choice. It makes visitors really open their eyes and compare the individual merits of pictures and with the three successive votes covering period of time evidently the swing of the pendulum is from the "snap judgment" of first impressions to the solid, lasting and spiritual art.

SHOULD THE SIZE OF MUSEUMS BE LIMITED?*

By Florence Paul Berger

New Bedford, October 7, 1921.

William James was recently quoted to me as having said to a friend, after his visit to Greece, that "one of the chief attractions of that country to him had been that the museums were so *small.*"

Every time I read about a large museum opening a new room; receiving another great bequest of objects; or adding a new wing, I wonder if museum officials never feel as I do in regard to the advantage of comparatively small collections, which can be seen in a couple of hours and thoroughly enjoyed, without causing the visitor a feeling of utter bewilderment and exhaustion of both mind and body. If I, who have known museums here and abroad for over twenty-five years, feel in this way, how must a museum, say like the Victoria and Albert in London with its 130 exhibition rooms, affect a person who is not accustomed to such sight seeing?

Fortunately in America there are as yet not over half a dozen museums that have grown to an unwieldly size; but new ones are being built yearly throughout the country and I, for one, would like to register a plea that they should be planned on a modest scale, no matter what the size of the city,—say twenty-five rooms of varying sizes, including six picture galleries, and a large central hall or rotunda. I am speaking specifically now of art museums; although science museums, as well, can be most discouraging in the tremendous amount of material exhibited. Take the new Field Museum in Chicago, for instance, where the central hall will seat several thousand people. The rest of the building is on a corresponding scale and the exhibits are endless. Two hours did not allow me to walk slowly through the whole of the lower floor with occasional, but not frequent, stops to read a label or to look more closely at an object.

Some people will say,—do not try to see everything in one day; and that is an excellent plan for those who have the time and inclination for frequent visits. Students, and specialists too, usually make a bee-line for what they are most interested in and are not drawn away from their object. But one who finds all art interesting has a very hard time of it. Many buildings are so planned that it is almost impossible to keep a straight or direct course from one point to another; or if they were well designed originally, frequent additions and consequent re-arrangements of the collections have upset the original sequence, making it necessary, say, to sandwich a room of Chinese porcelain between two of Italian old masters, thus breaking the impression of primitive Italian art by an art, quite beautiful in itself, but entirely unrelated to it.

The Brooklyn Institute of Arts and Sciences, to a certain extent, has overcome this difficulty by giving separate floors to Oriental art, Egyptian and Classical art, and to the paintings, but they, too, have been obliged to introduce unrelated groups here and there.

When the new Boston Museum of Fine Arts was being planned, Mr. Matthew S. Prichard, then one of the staff and a man of vision, advocated a group of small separate structures of the arts of the different countries, which would allow the visitor a glimpse of out-of-doors and a bit of fresh air, as he passed from one pavilion to another, thus

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relieving the strain on the eyes and brain of too steady looking at small objects and finely printed labels.

While this plan appealed to some of the building committee it was not thought advisable to try it out. A compromise, however, was adopted, and those of you who are familiar with the museum have perhaps noticed that the pictures are grouped in the Evans Wing; that the Classical Art occupies two floors, one above the other with a connecting stairway; and that the Chinese and Japanese objects are similarly arranged with curator's office, study room and store rooms all in one wing, but on different floors. European Art and Egyptian Art are not so satisfactorily placed owing to the fact that their quarters are temporary. In the completed plan of the building they are given each a wing, at the rear, on either side.

The arrangement of the objects in the new Boston museum for the first time introduced the selective method, by which the best objects were shown in the main exhibition galleries; while the less choice pieces were kept in study rooms on the lower floor for the use of students. This arrangement did away with the overcrowding of the galleries and allowed of more artistic effects. It also tended to leave the visitor with a desire to see more, instead of being surfitted before he had visited but half of the collections.

One reason for "museum fatigue," as Mr. Gilman terms it, in America, is that the arts of *all* countries are represented in even our smallest museums; and the constant adjustment of the brain to relate these arts to one another, and to visualize backgrounds for them is very tiring. For it is a fact that the more familiar the type of object is the less fatigue one finds in looking at it. Another factor, and a large one, is the necessity of standing and walking for several hours, often on unaccustomed stone floors. And the bending and stooping to read labels, or to look at objects on the floor level, all add their bit to this awful fatigue. While I am ordinarily devoted to museums, I sometimes feel that I could be quite happy if I never saw another one; this feeling, however, has always been the result of an overdose of a big museum.

Europe has many immense collections; but the greater part of each represents the national art of the country and can be studied as a whole. Still how much pleasure there is in remembering the Cluny in Paris, or the Poldi Pezzoli in Milan to cite a few examples of small museums. Two other comparatively small but miscellaneous collections might well be mentioned,—the Wallace in London and the Jacquemart-Andre in Paris. The latter, opened to the public in 1913, has but thirteen rooms; while the Wallace collection occupies twenty-two; still in each case the objects are of such beauty, rarity, and interest that the visitor is not over-tired by their variety. I can remember my dismay on looking at the plan of the great museum in Munich, to see that there were nearly two hundred rooms to be visited. And how I struggled for two weeks to get a chance to at least walk through the endless galleries and courts of the Louvre, which opened in sections on different days of the week, because of shortage of guards.

But to return to America. As far as my knowledge goes, Harvard University has succeeded the nearest in carrying out the idea of a group of separate museums. There is the Fogg Art Museum; not far away the Germanic Museum; and, on a street or two beyond, the Agassiz Museum of Natural History, the Peabody Museum of Archaeology, and others. I realize that old established societies cannot always put up new build-

ings or cut their old ones in sections, but as their treasures pile up from year to year, why not select the choicest for their own use; and then in different sections of the city, start branch museums for the enjoyment and education of the people who perhaps are never able to go to the part of the town where the big institution is located. This plan resembles the branch library system adopted now in most cities of any size.

Another suggestion is to obtain the co-operation of the higher grade schools and to get a small well-lighted room in one of the school buildings in which a collection of art objects illustrative of the history course might be installed with a museum attendant who could act as docent to the children. The collection might be moved to different schools each year; or if it seemed wiser, it might be allowed to remain but half the term in any one school.

Or why not loan, deposit, exchange, sell or give duplicate material to museums in other cities and states, rather than allow it to remain in store rooms unseen year after year, and perhaps gradually deteriorate, besides, for lack of sun and air? This is a question which I believe has more than once been discussed by museum trustees, but without definite results. Many trustees seem to feel that nothing must ever be allowed to leave the building for any reason whatsoever; and of course there is a certain amount of danger of injury even when great care is taken in the handling and transportation. But duplicate or study material might well be risked for the result aimed at. It seems to me that the wider influence works of art can have and the greater pleasure they can give by stimulating interest and a desire to learn, the better they are fulfilling their mission. So why not try to spread them a little more evenly north, south, east and west?

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No. 2370: "North American Predaceous Beetles of the Tribe Tillini in the United States National Museum," by A. B. Wolcott.

No. 2371: "Destriptive Catalogue of the Collection of Buddhist Art in the United States National Museum," by I. M. Casanowicz.

No. 2372: "New species of Lepidoptera in the United States National Museum." By William Schaus.

No. 2373: "Description of Ferroanthophyllite, an Orthorhombic Iron Amphibole from Idaho, with a note on the Nomenclature of the Anthophyllite Group." By Earl V. Shannon.

No. 2374: "Some notes on Wasps of the Subfamily Nyssoninae, with Descriptions of New Species." By S. A. Rohwer.

No. 2375: "Description of Vivianite Encrusting a Fossil Tusk from Gold Placers of Clearwater County, Idaho." By Earl V. Shannon.

No. 2376: "The Crystallography and Chemical Composition of Creedite." By William F. Foshag.

No. 2377: "The North American Semiparasitic Copepods of the Genus Clausidium." By Charles Branch Wilson.

No. 2378: "Notes on Certain Genera of Parasitic Cynipidae proposed by Ashmead with Descriptions of Genotypes." By Lewis H. Weld.

No. 2379: A New Cretaceous Rudistid from the San Felipe Formation of Mexico. By Timothy W. Stanton.

No. 2380: Some Eocene Insects of the Family Fulgoridae. By T. D. A. Cockerell and Grace Sandhouse.

No. 2381: "Crustacea from Lake Valencia," Venezuela." By A. S. Pearse.

No. 2382: Sexual Differences in Coloration in the Spotted Turtle, Clemmys guttata. By S. F. Blake.

No. 2383: The Troup, Texas, Meteorite. By J. A. Udden.

No. 2384: On the Mineral Composition and Structure of the Troup Meteorite. By George P. Merrill.

MUSEUM WORK

Including the Proceedings of The American Association of Museums

NOVEMBER-DECEMBER, 1921
JANUARY-FEBRUARY, 1922

Volume IV

Numbers 3 and 4

CONTENTS

Editorial		82
Beaver Group, Children's Museum of the Cleveland Museum of Art		*Frontispiece*
		Facing Page 83
News from Science Museums		83
News from Art Museums		90
News from Historical Museums		101
The Beaver Group	*Louise M. Dunn*	108
Illinois State Museum's New Building	*A. R. Crook*	110
Museum Courtesy	*Ella Ione Simons*	111
A Working Museum of History	*Edward Carlton Page*	114
The American Red Cross Museum	*Irene M. Givenwilson*	121
Agricultural Museums	*F. Lamson-Scribner*	125
The Work of the Detroit Children's Museum and Its Relation to the Schools	*Gertrude A. Gillmore*	135
Museum Publications	*H. L. Madison*	139
A Year's Work at the Fairbanks Museum	*Inez Addie Howe*	141
Commerce Museum Development in Colleges	*Ralph L. Power*	143
A Small American Museum	*John Cotton Dana*	144
Literature for Museums		158

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THE MUSEUM BUSINESS MANAGER

There is at least one museum in America which employs a business manager. By training he is an accountant. Originally he was employed to place the finances of the Museum on a sound financial basis and to establish an efficient accounting system.

As permanent business manager his advice determines in a large measure the expenditure of museum funds. He is employed by and is directly responsible to the President of the Board of Trustees. Since he is in no way responsible to the Director of the Museum, and since he virtually controls the expenditure of the funds of the Museum, he automatically controls the policy of the Museum and is therefore in all but name the real Director. With these conditions, the individual bearing the name of Director is apparently well pleased, since it gives him more time for professional activities and frees him from financial responsibilities for which he has little liking.

So long as such an anomalous relationship exists among the officers of one museum, there is probably no cause for alarm; but should the practice spread among museums, it would mean that the controlling motive would be business efficiency rather than the present one of public service.

It is not that the two are incompatible, but rather that the matter of business management should be regarded as a very important foundation stone instead of the whole structure.

Museums should be conducted along sound financial lines. The Director of the Museum should employ, either in an advisory capacity or as a permanent member of the Museum staff, an expert accountant; but under whatever circumstances, that individual so employed should be held responsible to the Director of the Museum, who in turn should be held responsible to the Board of Trustees for the functioning of the whole institution.

THE STAFF LECTURE POLICY OF MUSEUMS

To the Editor of Museum Work:

In response to the implied inquiry in your editorial note with the above title, in the last issue, I write to say that the honorarium of twenty-five dollars accompanying lectures elsewhere by officers of the Museum of Fine Arts in Boston is paid to the officer personally and not to the institution.

The general question you raise regarding the outside earnings of salaried officers is one of wide importance. I hope it may be discussed in your columns from the point of view both of the governing boards of our museums and their professional aids.

Benjamin Ives Gilman.

April 7, 1922.

Courtesy of Cleveland Museum of Art

THE BEAVER GROUP
In The Cleveland Museum of Art
Page 108

NEWS FROM SCIENCE MUSEUMS

FIELD MUSEUM EXPEDITIONS

South America will be the field of four out of six scientific research expeditions to be sent out by the Field Museum of Natural History, during the next five years. Two of these expeditions will gather geological specimens in the area from Brazil to Patagonia, and two, one zoological and one botanical, will study the animal and plant life of Peru.

An archaeological expedition will visit the Isthmus of Panama and the State of Colombia, and at the same time an ethnological expedition will go to the Malay Peninsula. All expeditions will go before summer and will be gone for periods of from two to five years.

The Department of Geology is one that plans to extend its expedition over five years. The first of these will be headed by Dr. Oliver C. Farrington, Curator of the department, and will proceed to the gem producing localities of Brazil. One of the objects of this expedition is to secure a full series of minerals associated with the diamond.

Two later expeditions under Dr. Farrington's direction will visit the important gold and copper producing districts of Brazil, and the silver and copper producing districts of Peru and Bolivia. The latter expedition will also take specimens from the important nitrate and vanadium deposits of Chile.

Specimens of pre-historic vertebrate life will be searched for by the second of the geological expeditions. This expedition will visit the Santa Cruz beds of Patagonia, certain areas of the Pampean formation of northern Argentine, and some cave deposits in Brazil. It is hoped to secure some specimens of the great ground sloths, the Pampas horse and other types of vertebrate life of South America. It will make an effort to secure some of the ancestral forms of early South American fauna. The expedition will be headed by Mr. E. S. Riggs, of the Department of Historical Geology of the Museum.

The zoological and botanical expeditions will work together in the interior of the Sierras of Central Peru and in the regions of the sources of the Amazon. The work will take these expeditions from sea level to the highest altitudes where life is found. At times they will penetrate areas of virtually tropical islands, large areas of land which are entirely surrounded by snow-capped peaks and which have, therefore, developed species of animal and plant life that are found in no other place.

Dr. Wilfred Osgood, Curator of Zoology of the Museum, will head the expedition which expects to bring back many new specimens of animal life. The botanical expedition will be under the direction of Mr. J. Francis Macbride, assistant botanist of the Museum. The region the expedition will cover is almost unknown as far as its plant life is concerned and valuable data will be secured by the expedition.

The archaeology expedition under the the direction of Dr. J. A. Mason, will endeavor to solve some of the mysteries of the interrelations of the great ancient civilizations of the Americas and will attempt to establish proof of a connecting link between the ancient Maya and the Inca of Peru.

The exploration of Colombia is expected to yield many interesting stone statuettes, clay images and gold ornaments of the ancient civilizations that inhabited that country. The Department of Archaeology also plans to penetrate the Colorado desert next summer, and to work among the Eastern Apache and the Navajo Indians.

The expedition headed by Dr. Fay-Cooper Cole, of the Anthropology Department, will leave in June for the Malay Peninsula, to study the origin and migration of the Malay and Negrito races. Before returning to this country, Dr. Cole will attempt to penetrate into interior of Borneo, by following up one of the great rivers that empty into the Java Sea. The expedition will remain

in the field for an estimated period of two years and for the most part will be in contact with pygmies and the least advanced types of primitive Malays.

Dr. Berthold Laufer, Curator of the Department of Anthropology, is planning a trip to China to study the aboriginal tribes of the island of Hai-nan. He will also make an archaeological survey of the Province of Fu-kien and Manchuria, in order to enlarge the Chinese collections of the Museum.

SPECIMENS FROM AUSTRALIA AND TASMANIA

Mr. Charles M. Hoy, who for the past three years has been collecting natural history specimens in Australia and Tasmania, for Dr. W. L. Abbott, of the U. S. National Museum, has returned to Washington. Mr. Hoy secured a very fine collection of both birds and mammals, a large number of them being new to the collection. His last shipment consisting of nine boxes is expected to reach Washington in the near future.

AMERICAN ETHNOLOGY IN THE CHURCH

The church is making use of the work of the Bureau of American Ethnology of the National Museum to give a conception of the religious aspirations of the various nations.

Dr. William Norman Guthrie, Rector of St. Mark's in the Bowery, New York City, gave a lecture on the "Aboriginal Religious Rites and Ceremonies" of the native American Race. The Hymns, Lectures and Exhortations were all taken from the ancient ritual and ceremonial which have been published by the Bureau of Ethnology.

After the service in the church, Mr. Francis LaFlesche of the Bureau of American Ethnology, spoke of his early remembrances of life in the Omaha Reservation, and Miss Alice Fletcher spoke of the Hako, of the perennial influence of the great Intertribal ceremony in which was embodied the teaching of the Fatherhood of God and the brotherhood of man, the ceremony making for peace and fraternity between tribes.

MR. JUDD IN NEW MEXICO

Mr. Neil M. Judd, curator of American Archeology in the U. S. National Museum, who is conducting archaeological excavations at Pueblo Bonito, New Mexico, for the National Geographic Society, arrived in the field May 3 and assembled his men and equipment. The work of excavation began May 15, and Mr. Judd holds great expectations of valuable results from this season's work.

SYNURA

A special exhibition, prepared by the department of lower invertebrates of the American Museum of Natural History, is that of a glass model representing a colony of *Synura*, the protozoan animalcule which had been spoiling the taste and odor of the drinking water of New York City.

A colony of *Synura*, when fully grown, is composed of about fifty individuals, which radiate from a common center by slender prolongations of protoplasm, and measures about 1-250 of an inch in diameter. It gives off an oily substance which spreads rapidly through the water, causing the fishy or cucumber-like taste that is so objectionable. A small quantity of such oil will affect a considerable quantity of water. Fortunately it is harmless.

PRIMITIVE ART IN SCHOOLS

Miss Mary Lois Kissell of the American Museum of Natural History, New York City, urges that small pamphlets on decorative designs be issued for the use of classes in schools. The Departments of Anthropology in the U. S. National Museum and the American Museum of Natural History are rich in available material for such publications. Miss Kissell is teaching an extension course in Primitive Art.

TO CRUISE IN THE SOUTH SEAS

An expedition to take place within the next year will be of special interest to the scientific world. This trip is to be made to the South Seas and possibly

Japan in the interests of the State University of Iowa and will be primarily for the purpose of collecting fish although birds and mammals will also be taken. Professor Homer R. Dill, director of the University exhibit of vertebrates, is to act as the scientist of the party.

Other members will be Mr. E. W. Brown of Des Moines, who is financing the expedition, his son Robert Brown, who is at present studying under Professor Dill, and Mrs. Brown, who makes a specialty of painting fish, something that is particularly necessary in mounting many tropical species in order to retain their natural brilliant colors.

At this comparatively early date it is impossible to give an exact itinerary of the voyage. The Marguesas, Society, Friendly, Samoan and Fiji islands will no doubt be visited. Possibly a stop will be made at New Zealand and even Japan, the latter at the request of a Japanese scientist who made the acquaintance of the members of this party on a former expedition.

The expedition will be particularly well fitted for collecting fish by virtue of Professor Dill's new preserving fluid which not only prevents decay but holds the natural coloring to a large extent. Large tanks will be constructed for the transportation of the specimens back to the University.

This same party made a trip to the Hawaiian islands to collect fish in 1920, on which occasion the new preservative was used on a large scale for the first time. From this expedition the University received a valuable collection of fish and the new trip is expected to have similar success and result in the amplifying of the collection.

A SEWING CLASS IN THE MUSEUM

A sewing teacher in the public schools of Washington, D. C., took her class of thirty girls to the Division of Textiles of the Smithsonian Institution.

They were given a talk on textiles by the Curator of that Division. The cotton gin was run for them, and they were shown how to spin a thread.

From this visit very good compositions were written on the subject of textiles. More and more teachers are realizing the use which may be made of the resources of museums. Seeing and ofttimes handling the actual things fixes the subject in the mind of the child as nothing else can do.

Equally important is having the child give self-expression to his museum experiences in correlation with work in English. A real problem of composition work in the public schools is to provide the child with subject matter in composition work. The educational value of abstract topics is very low. Personal experiences rank as of the highest value, and museums are among those institutions best equipped to provide them.

DANISH EXPLORER VISITS AMERICA

Dr. Knud Stephensen of the Zoological Museum at Copenhagen, well known for his biological survey of the Brede Fjord in south-western Greenland and for his studies on the Crustacea, accompanied by Messrs. Taaning and Olsen, was in Washington recently. At present they are attached to the scientific staff of the Danish oceanographic steamer *Dana*. It was hoped that the *Dana*, which has been working in the Caribbean Sea and in the Bay of Panama, under the direction of Dr. Johan Smitt, would visit Washington, but a change in the plans made that impossible. She is now at Bermuda and from there will sail directly home.

COMPETITIVE EXHIBITION OF PHOTOGRAPHS OF MAMMALS

The American Museum of Natural History recently held a competitive exhibition of photographs of mammals. The photographs were exhibited and judged under two categories: *first*, photographs of mammals in the wild state; *second*, photographs of mammals

in captivity. Photographs of domestic mammals were not considered.

Cash prizes were awarded as follows: for the best photographs of mammals in the wild state: 1st prize, $100.00; 2nd prize, $60.00; 3rd prize, $40.00; for the best photographs of mammals in captivity: 1st prize, $50.00; 2nd prize, $30.00; 3rd prize, $20.00.

It is the hope of the American Museum of Natural History that this contest may serve to awaken a deeper interest in the mammals of North America, now fast disappearing in the path of an ever growing civilization and a constantly increasing population, and that it may be one of the steps towards arousing interest in the conservation of the sadly depleted mammalian life of North America.

It is also of no little interest that a movement of this sort, which formed so large a part of the life interest of our late president, Theodore Roosevelt, should be held under the auspices of the very institution to which he contributed so largely from this particular class of wild life.

OLD WORLD ARCHAEOLOGY

The Division of Old World Archaeology of the U. S. National Museum has recently acquired by exchange two carved, painted and gilt wooden statuettes of Christ and the Virgin Mary, respectively, made in some country of Latin America, and two oil paintings, representing a male and female Shaman, respectively.

Shaman is the name of the medicine man or witch doctor chiefly among the tribes of the eastern part of Northern Asia. He combines certain elements of priest and doctor, and is believed to have in himself authority to order by spells and incantations the Gods and spirits for the securing of good and averting of evil. He also acts as soothsayer, frequently through the medium of ecstatic and frenzied phenomena.

DR. FEWKES IN COLORADO

Dr. Fewkes, Chief of the Bureau of American Ethnology, U. S. National Museum, has left for the Southwest to continue the exploration and repair of the cliff houses and other prehistoric ruins on the Mesa Verde National Park, Colorado.

Special attention will be given during this season's field-work to a large circular ruin situated 200 feet southeast of FarViewHouse, a pueblo of the Mummy Lake group, and to a necropolis nearby which offers valuable returns in archaeological specimens left by these early Indians. The main ruin is at present a pile of stones, 25 feet high, with a depressed center, measuring approximately 250 feet at its base. No walls now rise above the surface of the ground, but all the stones covering the mound show artificial work indicating fine masonry. Preliminary examination indicates that the buried building belongs to a type not used as a dwelling but constructed for some unknown communal use. Its size, shape, and past use can be determined only by removal of accumulated debris, laying bare the rooms now concealed by fallen stones, drifting sand, and a dense growth of vegetation. It is proposed to strengthen and otherwise repair the shattered walls so that tourists may behold one more of the great prehistoric Mesa Verde buildings in a condition somewhat as it was before the ravages of time had overthrown its walls and filled its rooms with refuse of various kinds.

It is intended to continue this work throughout the summer, and it is hoped that a sight of this great ruin will impart a new interest to the interpretation of questions regarding the origin, age, and fate of the inhabitants of the deserted cliff dwellings of Colorado. Dr. Fewkes will accompany his work with camp fire talks, adapted for tourists and those visiting the Park for instruction on the cliff-dweller problem.

THE PHILADELPHIA COMMERCIAL MUSEUM

The Philadelphia Commercial Museum has recently acquired an Egyptian mummy of the Ptolemaic period. It is a white mummy, and therefore very unusual. That is, the face on the mask is painted white instead of red or gold. We are told that the white face marks

the person inside as a priestess of Thebes.

The meaning of the symbols painted on the cartonage has been very carefully worked out, and the Museum is giving much more information on the labels than ever before.

Installed in the same large case are five mummies of sacred ibises and one of a hawk. These came from the great ibis cemetery at Abydos, which was excavated in 1912.

Visitors to the Commercial Museum very frequently look at our life-size, human figures and ask "was that person ever alive." Children stand in front of the negro woman picking cotton and declare that they can see her breathe. Adults, men and women both, ask if the figures are "stuffed," or if they are people preserved in some other way.

It is generally understood that skins of birds and animals are mounted, and many people do not realize that the same method is not followed with human beings.

We are curious to know if other museums have the same experience.

INDIAN SONGS ON THE PHONOGRAPH

Mr. J. P. Harrington, Ethnologist of the Bureau of American Ethnology, of the U. S. National Museum, has recently secured on the phonograph a series of 31 splendid old Ventureno Indian songs. These include songs from several different mythic cycles and two dance songs, the latter ending with a curious and plaintive refrain. Mr. Harrington has prepared a thorough analysis of the words of these songs, showing where they differ from the ordinary prose forms.

THE AFRICAN ELEPHANT GROUP

Natural History for January-February says, "A consummate achievement in the art of taxidermy as perfected by Mr. Carl E. Akeley is the African elephant group recently placed on exhibition on the second floor, east wing, of the American Museum. It represents the culmination of eleven years devoted by Mr. Akeley to its preparation, in the course of which time he invented an entirely new method of mounting, which is exemplified in this group. The group consists of a young elephant, flanked on one side by a female and on the other by a large male with ears spread wide and trunk extended. Covering the rear is another bull elephant with ears similarly spread. The female was secured especially for this group by Colonel Roosevelt during his African expedition of 1909 and was shot while charging. The little one was shot by Mr. Kermit Roosevelt, south of Mt. Elgon. The two male elephants were taken by Mr. Akeley near Mt. Kenia earlier in the same year. This splendid group will ultimately occupy the center of the projected African Hall, which will form part of a section of the American Museum to be erected as a memorial to Theodore Roosevelt. Plans for this hall, as well as for the groups illustrative of the animal life of Africa, have been prepared by Mr. Akeley."

GOLD MEDAL AWARDED TO DR. MERRILL

At the annual dinner of the National Academy of Sciences, held at the Hotel Powhatan, Washington, on Tuesday evening, April 25, the J. Lawrence Smith medal was bestowed upon Dr. George P. Merrill, Head Curator of Geology of the U. S. National Museum, in recognition of his work on meteorites. This is a gold medal of the value of $200, from a fund established in 1884 as a reward for "original investigation of meteoric bodies." Because of the rarity of investigators in this field, this medal has not been given since 1888. On the following day, Dr. Merrill was elected a member of the National Academy.

PARSEE CEREMONIAL OBJECTS

Dr. I. M. Casanowicz, Assistant Curator of Old World Archaeology, has just issued a brochure on the Parsee ceremonial objects in the U. S. National Museum. This writing is of considerable interest as it deals with one of the oldest religions in the world.

BANNERSTONES

Mr. John L. Baer, Acting Curator of American Archaeology of the U. S. National Museum, has brought together an exceptionally interesting series showing the manufacture of the bannerstone, a ceremonial artifact whose use is not thoroughly known. The quarry site was located on the Susquehanna River near Harrisburg. The series embraces thirteen specimens, showing each step in the development.

HALL OF MINERALS AND GEMS

On Monday, May 1, occurred the formal opening of the remodeled hall housing the J. Pierpont Morgan collection of gems in the American Museum of Natural History, New York City. This hall, known as the Morgan Memorial Hall of Minerals and Gems, was presented to the City of New York by George Fisher Baker, in memory of his friend John Pierpont Morgan.

BOTANICAL EXPLORATION IN COLOMBIA

Dr. F. W. Pennell, Curator of Botany in the Academy of Natural Sciences, Philadelphia, accompanied by Mrs. Pennell and by Mr. E. P. Killip of the National Museum, is now in Colombia, where about six months will be spent in botanical exploration in the central and western cordillera. From headquarters at Cali, work will extend northward to Medellin and southward toward the Ecuadorean border. The exploration should be successful not only in assembling a large amount of topotypic material, but also as affording an opportunity of collecting in new and interesting territory, western Colombia being as a whole little known botanically. In this exploration the New York Botanical Garden and the Gray Herbarium are co-operating with the two institutions mentioned.

SPECIMENS FROM SOUTH CHINA

The U. S. National Museum has recently received from Mr. Arthur deC. Sowerby a shipment of material collected in the Province of Fukien, Southeastern China, consisting of 19 batrachians, 46 birds, a number of which are new to the museum collection, and about 77 mammals comprising 17 species, practically all of which are new to the collection. This is the first shipment received from Mr. Sowerby from Southeastern China, a section of the country from which we have very little material. Through Mr. Sowerby's previous work the mammal fauna from Northern China is now very well represented in the Museum, making this South China material of special interest.

BIRDS OF THE BELGIAN CONGO

Mr. James P. Chapin, assistant curator of African birds, has recently returned to the American Museum of Natural History after an absence of several months in Europe. Mr. Chapin has in preparation a report on the birds of the Belgian Congo, represented in the collections of the Museum by no less than 6500 specimens.

One of Mr. Chapin's objects in visiting Europe was to study, for purposes of comparison, the collections of birds of the Congo and adjacent regions in the museums of the Continent and of England. Everywhere he received a cordial welcome, as well as every facility for study, and was invited to attend meetings of both the British Ornithologists' Club and the German Ornithologische Gesellschaft. There has been considerable progress in Congo ornithology since the publication, nearly two decades ago, of Dr. Anton Reichenow's notable work on the birds of Africa (Die Vögel Afrikas). Mr. Chapin's prospective publication, based on field work in the Congo, extending over five and one-half years, and supplemented by intensive study of the birds collected, will mark an important forward step in the knowledge of this varied tropical fauna.

FIELD-WORK IN ALASKA

Dr. T. T. Waterman, lately appointed ethnologist of the Bureau of American Ethnology, U. S. National Museum, has gone west for field-work in Alaska, Oregon, and Washington. He will first proceed to the Kasaan National Monument, Alaska, to study the architecture, totem poles and other objects at this village, and will be accompanied

by a half-breed, Haida, related by marriage to Chief Skoul. It is expected that considerable legendary data bearing on history and sociology of the former inhabitants of Kasaan will also be collected. Should the results justify further work, it is planned to continue field-work on place names and aboriginal village sites of Alaska, to be followed later by work on stratigraphic archaeology in more northern latitudes in order to discover, if possible, traces of the oldest Indians in this supposed prehistoric gateway of the migration of man into North America.

FOSSIL VERTEBRATES

During the last few years the University of Toronto has secured a large collection of Cretaceous dinosaurs from the Red Deer River, in Alberta, and has under way what promises to be a very fine exhibit. Among the first specimens secured was a nearly complete skeleton of the *Kritosaurus*, or hook-nosed duck-bill dinosaur, a form first discovered in New Mexico, later in Canada. Another fine skeleton found last summer is reported to be a new genus related to the *Corythosaurus*, or helmet dinosaur, of which two fine skeletons are in the exhibit of the American Museum.

ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION FOR 1920

The first copies of the Annual Report of the Smithsonian Institution for 1920, have been received from the printer. The volume contains the Administrative Report of the Secretary and an appendix of the following twenty-seven articles:

No. 2623. Studying the sun's heat on mountain peaks in desert lands, by C. G. Abbot (7 plates).

No. 2624. The habitability of Venus, Mars, and other worlds, by C. G. Abbot. (3 plates).

No. 2625. Giant suns, by H. H. Turner.

No. 2626. A bundle of meteorological paradoxes, by W. J. Humphreys.

No. 2627. The determination of the structure of crystals, by Ralph W. G. Wyckoff. (7 plates).

No. 2628. Dr. Aston's experiments on the mass spectra of the chemical elements, with introduction by C. G. Abbot. (1 plate).

No. 2629. Vitamins, by W. D. Halliburton.

No. 2630. Soil acidity, by Edgar T. Wherry. (2 plates).

No. 2631. The chemistry of the earth's crust, by Henry S. Washington.

No. 2632. Major causes of land and sea oscillations, by E. O. Ulrich.

No. 2633. The Bryozoa, or moss animals, by R. S. Bassler. (4 plates).

No. 2634. The horned dinosaurs, by Charles W. Gilmore. (8 plates).

No. 2635. Rhythm in nature, by F. W. Flattely.

No. 2636. Parasitism and symbiosis, by Maurice Caullery.

No. 2637. Local suppression of agricultural pests by birds, by W. L. McAtee. (3 plates).

No. 2638. The occult senses in birds, by Herbert H. Beck.

No. 2639. Adventures in the life of a fiddler crab, by O. W. Hyman. (6 plates).

No. 2640. The senses of insects, by N. E. McIndoo. (1 plate).

No. 2641. The resplendent shield-bearer and ribbed-cocoon-maker, by R. E. Snodgrass. (3 plates).

No. 2642. The origin of insect societies, by Auguste Lameere.

No. 2643. The botanical gardens of Jamica, by William R. Maxon. (20 plates).

No. 2644. Narcotic daturas of the Old and New Worlds, by William E. Safford. (13 plates).

No. 2645. Effect of the relative length of day and night on flowering and fruiting of plants, by W. W. Garner and H. A. Allard. (17 plates).

No. 2646. Fire Worship of the Hopi Indians, by J. Walter Fewkes. (13 plates).

No. 2647. Racial groups and figures in the Natural History Building of the U. S. National Museum, by Walter Hough. (87 plates).

No. 2648. Notes on the dances, music, and songs of the ancient and modern Mexicans, by Auguste Genin. (10 plates).

No. 2649. The Ralph Cross Johnson Collection in the National Gallery at Washington, by George B. Rose. (24 plates).

NEWS FROM ART MUSEUMS

THE REWARD OF PUBLIC SERVICE

The most gratifying reward that a public institution may receive for its services is public approval. That such approval has been bestowed upon the Metropolitan Museum of Art by the people of New York is clearly indicated in a number of ways.

According to the Annual Report of this institution, 2,323 new members were added in 1921, making the highest total it has ever enjoyed of 10,243 paying members.

The admissions to the Museum for the year were 1,073,905, the highest number in its history.

During this year of large usefulness, the cost of administration has been kept down to a point $32,773.87 below that of 1920, with a consequent decrease in the deficit.

The total number of objects of art added by bequest, gift, and purchase was 2,789; of prints, 1,468; of books and photographs for the Library, 6,454; of photographs and lantern slides for the Lending Collections, 1,070; making a total of accessions 11,781.

One thousand, five hundred and thirty-nine objects, embracing all of the Museum classes, have been received from 115 lenders this year.

In no year since the Museum began its activities in the direction of definite personal help to its members and visitors has it reached out so far, or accomplished so much, as in the one just ended.

In conclusion the Report says: "This record of the year's growth brings out one fact with clearness, approval of the efforts of the Trustees by the citizens who support the Museum, by the people who enjoy it, and by the students and others who utilize it purposefully. The Museum long ago took its place in the City as one of its public institutions of benefit, and it should, and will continue to increase, year by year, in all of its lines of motion, as its necessity in the public welfare is understood."

BOSTON MUSEUM OF FINE ART PAINTINGS CATALOGUE

A Catalogue of the European and American paintings in the Boston Museum of Fine Arts was undertaken nearly ten years ago by M. Jean Guiffrey, then Curator of Paintings there, now Conservateur des Peintures in the Musées du Louvre. He wrote descriptions of the more important paintings and collected many data for the catalogue. His work was translated into English by the late Richard Norton; later the translation was revised and many more descriptions added by Mr. Morris Carter, at the time Assistant Director of the Museum. With the aid of Mrs. Grafton L. (Dorothy Usher) Wilson the material thus available has been revised and in part rewritten and the work completed by the Director of the Museum. For the attributions and for many useful suggestions Mr. John Briggs Potter, Keeper of Paintings, is responsible.

The book is published as the basis for a scholarly catalogue when the opportunity may come for its preparation. It includes all the paintings in the possession of the Museum, whether oils, water-colors, or pastels, which are regarded as important for the student, excepting paintings temporarily loaned. A large part of those listed are usually on exhibition. About half of the paintings are American and about a quarter French, the lists including the chief names in the art of both countries. The remainder belong to the Italian, Spanish, Flemish, Dutch, German, Belgian, Swiss, English and Russian schools. The paintings are arranged chronologically by schools, beginning with the Italian and ending with the American; the artists are alphabetical within their schools. The present arrangement of schools in the galleries is printed on a fly-leaf, but no gallery locations are given for the individual pictures.

The only criticisms that might be offered are that for ready finding the

artists and their works are not sufficiently differentiated typographically and by marginal spaces, and that the page heading should be an index to the artists' names found on that page, and not merely to the school. The paintings are numbered consecutively; this will be a drawback to expansion for new accessions when a subsequent edition has to be prepared. However, aside from these slight questions of form, the catalogue is clearly presented and well prepared and printed. It should be very useful for reference.

PORTFOLIO OF INDIAN ART

The Boston Museum of Fine Arts possesses the most important collections of the art of India now existing in America. It is especially rich in Rajput and Mughal paintings, Nepalese paintings, illustrated Jaina manuscripts, Nepalese and Sinhalese bronzes, Indian colonial sculpture, textiles, and jewelry. A complete Catalogue is now in preparation by Dr. Ananda Coomaraswamy, Keeper of the Collection.

In connection with the Catalogue, of which the section on Sculpture will shortly be published with small halftone illustrations, it is proposed to issue a portfolio of one hundred plates of objects selected from the whole collection. Of these plates ninety-six will be in monochrome heliotype and four in color by one of the best available processes. Each plate will be accompanied by a brief description containing a reference to the Catalogue. The sale price has been fixed at $35.00, and it is expected to issue the volume early in 1922. Orders may be addressed to E. Weyhe, Bookseller, 710 Lexington Avenue, New York City.

NEW MUSEUM DIRECTORS

Mr. George W. Eggers has resigned the directorate of the Chicago Art Institute which he has held for the past five years, to become director of the Denver Art School, where he will supervise the construction of the school and museum.

Mr. Robert B. Harshe has been made director of the Chicago Art Institute Museum and School of Art in Mr. Eggers' place. Mr. Harshe was formerly director of the Oakland Museum, associate director of the Carnegie Institute Department of Fine Arts, and went to Chicago in the same capacity in 1920. Mr. Harshe has introduced the industrial arts of jewelry, weaving and printing in the Chicago School during the past year.

Harold Haven Brown resigned as Director of The John Herron Art Institute of Indianapolis, effective September 1. Successor not yet appointed.

Russell A. Plimpton was appointed Director of The Minneapolis Institute of Arts, May 2.

Virgil Barker resigned as Director of The Kansas City Art Institute in April, and has been succeeded by H. M. Kurtzworth.

Maurice Block has been appointed Museum Director of the Omaha Society of Fine Arts.

Duncan Phillips is Director of the new Phillips Memorial Gallery in Washington, D. C.

William H. Holmes became Director of the National Gallery of Art in July, 1920.

Martha K. Schauer is Acting Director of the Dayton Museum of Arts, Dayton, Ohio.

J. E. Lodge was appointed Curator of Freer Gallery of Art, Washington (no Director appointed yet).

AUTOMATIC CANNED LECTURES

A progressive step in museum instruction, and one that is entirely in keeping with the recent movement toward visual education has been made by the Art Institute of Chicago. A series of "canned lectures" have been prepared for an automatic lantern which projects them on the screen in the form of alternate captions and pictures.

On Saturday afternoon and on Sunday this lantern operates continuously. A guard turns on the electric current at two o'clock and the lantern runs for the remainder of Saturday afternoon with no attention. When the last slide has been shown, it reverses and recommences automatically. The entire lecture is given in forty-five minutes. On

One of the Pictures Shown in the Automatic Lecture

Sunday the same performance is repeated and the visitors that throng the galleries all day are able at any time to come into the museum instruction room to rest and enjoy the lecture.

The machine itself is a fine one with a strong objective and an endless belt disposed in the shape of two parallel magazines, one containing captions and one pictures. The first slide is a preface, the second an introduction and thereafter the remaining forty-four are thrown on the screen in alternating order—twenty-two each of captions and slides. Each picture is left on long enough to enable the audience to really study it in the light of the preceding caption.

A lecture on the Old Dutch Masters in the Art Institute is now being shown and a Flemish lecture will follow when the present one ceases to draw a full house.

NEWARK MUSEUM ASSOCIATION

On December 7, 1921, the Newark Museum Association opened the exhibition of its Tibetan collections, consisting of over 700 items and combining the Edward N. Crane Memorial Collection received in 1911, and a larger supplementary collection from the same part of Tibet presented by a group of friends of the Museum in 1920.

There are 73 scroll paintings in the collection, representing a large number of the deities and saints of Tibetan Buddhism and showing great variations of technical skill and artistic feeling among the unknown artist-priests. A few of these works are modern, but the majority are not later than the middle 19th century. A set of fifteen paintings similar in their brocade mountings and red and yellow curtains, represents episodes in the life of Tsong Kapa, the "Martin Luther" of Tibetan Buddhism. These 202 enumerated scenes are composed and painted with great skill; the colors are clear and rich and the mounting represents the best Tibetan work. Chinese influences are, of course, quite distinct in some of the paintings. There are also three whose origin was undoubtedly Burma.

Two of the finest in coloring and technique, and evidently by the same artist, bear on the back of the canvas the imprint in red of two hands. Perhaps this Bertillon method was adopted by the painter as a substitute for the signature which he was prevented by custom or his priestly vows from placing on his work. In many instances the value of the paintings is enhanced by the fine old Chinese brocades with which they are mounted.

The exhibition closed January 31, 1922.

MANUFACTURERS AND DESIGNERS

An interesting development of the Metropolitan Museum of Art Manufacturers' Exhibition is the fact that whereas six years ago when these exhibitions were started, none of the manufacturers would allow the names of the designers to appear with their exhibits, this year both the designers' and manufacturers' names appear on all the labels. This in itself is a worthwhile advance in the education of public opinion as to the value of the artist and artistic design in American manufactures. The exhibition was opened on January 16 and continued through February 26.

FRENCH EXPORT TAX ON ART REVOKED

The French Senate has ratified the action of the Chamber of Deputies in abrogating the Pacca-law which placed a tax on the exportation of works of art. The law was in force for eighteen months and did much to hamper and suppress French art trade.

In lieu of compensation the 10 per cent tax on the turn-over which so far, has not affected exported works of art, will be claimed. As to such works of art as may have national interest, such as a great historical painting, the law of December 31, 1913, will be put into force. It stipulates the inventorying of private collections and the classification of certain works among monuments of historical interest when this is advised. A

special tax of one per cent will, however, be imposed on all transactions at auctions for the benefit of the Monuments Historiques fund. This tax would be unimportant were it not added to the already existing 17.50 per cent tax raised at auction sales, a figure which is already too high. Indeed, it would be wiser to try to find means of reducing it to avoid the possibility of these auctions emigrating to other capitals where the duties are not so heavy.

ACTIVITIES OF FOGG ART MUSEUM

A new publication has appeared from the Harvard University Press called the Fogg Art Museum Notes, edited by Margaret E. Gilman. The first number, December, 1921, contains two scholarly articles on recent accessions, two Greek heads and a Crucifixion by Ambrogio Lorenzetti. The Museum has also acquired for study purposes a modern copy of a fresco by Benozzo Gozzoli. It was painted by a Russian artist, Nicholas Lokhoff, who has made a life study of the methods of Italian masters and, previous to the war, was copying old masters on a commission from the Museum of Fine Arts of Moscow. Since frescoes were used for the decoration of walls of buildings, it is practically impossible to purchase originals, and it is only by means of reproductions that this great and beautiful phase of Italian painting can be studied in America.

There is also a list of accessions since the publication of the Catalogue of Mediaeval and Renaissance Paintings in 1919.

The collection of Florentine paintings in the Fogg Art Museum of Harvard University has been much strengthened by the recent acquisition of an important painting of the Crucifixion by Fra Angelico, formerly in the Noel Valois Collection, Paris. The panel is in the form of a rectangle surmounted by a pinnacle. In the center is the figure of Christ on the cross, at the left stands the Virgin; and at the right, St. John. In the foreground, near the Virgin, is the kneeling figure of a Dominican friar, probably Cardinal John Torquemada. The pelican, symbol of the sacrifice of Christ, and the skull, symbolizing Golgotha, are at the head and foot of the cross. The background is gold and the color of great beauty. The deep and tender feeling is characteristic of this intensely devout painter.

The picture is listed in Berenson's Florentine Painters as a late work. The artist has here grown away from his early, detailed method of execution and cares more for the beauty and impressiveness of the picture as a whole. The panel is in excellent condition and is a valuable addition to the paintings by Fra Angelico in this country—two of which are in Boston, one at Fenway Court, and the other at the Boston Museum of Fine Arts.

A significant exhibition held at the Museum from November 8 until December 8 was of Florentine Illustrated Books. Books from the two collections recently acquired by Harvard College—the Savonarola collection, tracts and sermons by Savonarola and writings for and against him; and the Sacre Rappresentazioni, sacred plays—were on exhibition for the first time. Fine examples were also lent by the Wellesley College Library, the Pierpont Morgan Library, William M. Ivins, Jr., of New York, and Dr. Edward Clark Streeter of Boston. It has never before been possible to show in this country so many of these rare books, the most perfect illustrated books that have ever been made.

An important loan exhibition of paintings, drawings, and etchings by Rembrandt was held at the Fogg Art Museum from March 30 until April 12. Collections in New York were drawn upon for this exhibition and works not generally accessible to the public were shown.

J. Pierpont Morgan lent his notable collection of drawings and a painting, one of the artist's early portraits of himself. The Museum of Fine Arts, Boston, lent two paintings, one a representation of "Danae" and the other, a portrait of an old man, probably Rembrandt's father. Other portraits were lent by Ernesto G. Fabbri, Duveen Brothers, The Ehrich Galleries,

and The Kleinberger Galleries. M. Knoedler and Company lent a standing figure of a young girl, painted in the artist's early manner. Otto H. Kahn lent one of the master's rare mythological paintings, "Philemon and Baucis." This picture was shown in the Fiftieth Anniversary Exhibition of the Metropolitan Museum.

By universal consent Rembrandt stands out as the greatest master of etching. This phase of his work was represented by unusually fine examples, lent by Felix M. Warburg, with the addition of a small number belonging to the Museum. Many of the prints exhibited were shown in different states and in impressions of different quality for purposes of comparison.

The exhibition was one of unusual interest and significance.

Through the generosity of a group of friends of the University the Museum has recently become the owner of sixteen twelfth century French Romanesque capitals of the Burgundian School. Some of these capitals are regarded by critics as among the finest examples of Burgundian Romanesque sculpture in any museum in the world. Twelve of the capitals came from Moutier Saint Jean in Burgundy; three of them are carved with figures representing biblical scenes—the others are ornamented with foliage.

The remaining four capitals came from Saint Pons in southern France.

The capitals have been placed on exhibition in the main hall on the ground floor of the Museum.

THE DETROIT INSTITUTE OF ARTS

There is an interesting article in the December Bulletin of the Detroit Institute of Arts on the new accessions of decorative arts; four pieces of Italian sculpture and three from Northern Europe. These were purchased last summer in Europe by Mr. Burroughs and Mr. Booth with the advice of Dr. W. R. Valentiner, by whom the article is written.

Dr. Valentiner has been appointed as a non-resident member of the staff of the Museum as Expert and Adviser. Trained in the Museum at the Hague as assistant to Dr. Hofstede de Groot, with whom he published several books on Dutch art, and associated with Dr. Bode of the Kaiser Frederick Museum at Berlin, with whom he also published many important volumes on art, Dr. Valentiner was Curator of Decorative Arts at the Metropolitan Museum of Art in New York City from 1908 to 1914. His writings on artistic themes include books on Rembrandt, Franz Hals, Italian Sculpture, Oriental Art, and Art of the Middle Ages. He founded the magazine "Art in America," and was its first editor. He has cataloged many important collections, notably the John G. Johnson collection, the Widener collection, the Borden collection and the Lydig collection. He also wrote the catalogue for the Hudson-Fulton Exhibition in the Metropolitan Museum of Art in 1909.

Dr. Valentiner is regarded as one of the best experts in museum work today, having a thorough knowledge of almost all the public and private collections in the capitals of Europe.

Eighth Annual Exhibition

The opening view of the Eighth Annual Exhibition of Paintings by American Artists was held on Tuesday evening, April 11th. This exhibit comprised the best available examples of the works of one hundred American painters selected from important exhibitions, notably those of the Corcoran Gallery of Art and the Pennsylvania Academy of Fine Arts, supplemented by many fine things from the studios of the artists. This exhibit aimed to put before Detroiters a comprehensive display of the product of our more renowned American artists.

Through the courtesy of Sir Joseph Duveen, John Singer Sargent's, "Portrait of the Duchess of Sutherland," recently imported from England, will have its first American showing in this exhibit.

The work of local painters will be given a proportionate representation with the product of painters throughout the United States.

We would like to make of the opening of this exhibition an annual event of real significance. Every individual

of this city should regard it as a duty to himself to visit this exhibit at least once. He is sure to find in the wide range of subjects something that he will like and that will repay him for his visit, and he will gain a general impression of the trend of American art, whether he bring to the exhibit a highly specialized knowledge of the subject or not.

In organizing this exhibit the Arts Commission is only the agent of the people. It is really their exhibition and they should take advantage of the unusual opportunity provided for them.

Exhibition of War Portraits

The Exhibition of War Portraits by American Artists, including a painting of the "Signing of the Peace Treaty, 1919," and portraits of distinguished leaders of America and of the allied nations, was shown in Gallery VI, from April fifth to April thirtieth. This exhibit, circulated by the American Federation of Arts, comprises portraits of Admiral Beatty, Premier Clemenceau and Cardinal Mercier by Cecilia Beaux, Premier Borden and General Currie by Joseph DeCamp, Field-Marshal Haig, Marshal Joffre, General Diaz, Premier Orlando and the group, "Signing of the Peace Treaty, 1919" by John C. Johansen, Elizabeth, Queen of the Belgians, Premier Hughes, Premier Venizelos, by Jean McLane, President Wilson, Herbert Hoover, Marshal Foch and General Leman by Edmund C. Tarbell, Albert, King of the Belgians, Premier Lloyd George and General Pershing by Douglas Volk, and Admiral Sims by Irving R. Wiles.

In the spring of 1919 the National Art Committee was formed for the purpose of getting together this pictorial record of the World War for final presentation to the National Gallery of Fine Arts of the Smithsonian Institution at Washington. Under the plan worked out by the Committee, cities throughout the United States may purchase and present groups of these portraits to the National Gallery. Chicago, Cincinnati, Cleveland, New York and San Francisco have reserved and presented such groups. There are still available the paintings by DeCamp and Jean McLane.

Painting by Max Kuehne

Through the gift of Mrs. Harry Payne Whitney, the sculptor, the Institute has received for its permanent collection the painting, "Marine Headland," by Max Kuehne. This picture, presumably one of his splendid series done on the coast of Maine, is a marine picture of great beauty. A rocky headland juts out into the sea. It is a clear day with a spanking breeze driving the short choppy waves toward the shore. The sunlight plays over the water and land making of it a brilliant spectacle. The clear, luminous color, the grasp of subject matter, the portrayal of the mood of the sea, indicate a comprehension that comes from broad experience. They are recorded with a sure and spirited technique instinct with knowledge.

The Detroit Institute of Arts has just received an anonymous gift of one of Mary Cassatt's oil paintings entitled, "In the Garden," showing a mother and her child in pleasant out-of-doors surroundings. The mother in a white dress is seated in profile, at the left on a garden bench. Leaning against her lap and facing the spectators is her young daughter, in rose colored dress. Her blond hair falls loosely about her face, and her head is framed by a straw hat edged with black, worn carelessly on the back of her head. Behind the felicitous group, the lawn and shrubbery is delightfully suggested, the fresh green of summer furnishing a complementary foil to the rose of the dress and the flesh tones. It is exceedingly luminous and brilliant in color.

In subject matter, like most of Miss Cassatt's works, this picture deals with maternal love in that understanding manner that has given her a place in our affections. Her mothers are not always comely, but they exude mother love. Her children are not always beautiful, but they are instinct with life and vitality.

Through this gift the Museum's permanent collection is now adorned with two very good examples of her work, a

pastel, "Femmes et Enfant" having been presented some years ago by the late Edward C. Walker.

CIRCULATING COLLECTIONS IN LONDON

A note on the Circulation System of the Circulation Division of the Victoria and Albert Museum, South Kensington, S. W. London.

In a recent letter received from your Association there appeared a paragraph which read, "It is concluded that you do not have a regular system of co-operating with the course of study in schools."

I am afraid that very little is known in America of the activities of the circulation system of this Museum, probably no doubt from the fact that visitors do not see the collections attached to this branch.

Circulation is entirely cut off from the main Museum; we have our own collections seen only by the Museum Directors and Curators, the masters and mistresses of Schools of Art, art classes, training colleges and secondary schools, where art training is taught.

There are about 40,000 objects of art and framed examples, comprising all the branches of industrial and fine art which are regularly circulated; the exhibits are changed annually, each object is card indexed, upon which is noted the place, date, etc., so that any given moment, it is known where each object is.

Taking our latest statistics (last year, 1920) not yet published, we circulated 28,381 examples and an approximately similar number were returned; upon return each object has to be carefully checked and examined and replaced in cases or racks.

There is a collection of slides available for loan of over 15,000; of these 10,000 were sent out and returned; the first section of the catalog has recently been printed and published; the remaining portions are typed.

The system of selecting a loan, adopted is·

(a) To inform the Director of a local Museum that a change is about to take place and invite the Curator to come to London and make his selection; he is asked to bear in mind the industries of his locality and any special need of the School of Art or Art Class in his town or city.

The majority send up their official often accompanied by the Chairman of the Committee.

The proposed change is talked over with the Chief of this Division and afterwards objects available are pointed out.

In the Circulation Museum there are always something like 150 set up floor cases of objects to select from.

Last year 83 Museums, each of whom have on loan four cases of objects, were changed.

The loans are sent out by rail in special vans and are accompanied by a Circulation attendant who unpacks the new collection and repacks the old; one of the technical officers of the Museum Division arranges the collection, inspects the Museum and talks over matters with the local authority.

The collections are returned direct to South Kensington; as a rule two museums, in fairly close proximity are changed in a week—one van being large enough to hold the two collections.

The Museums are situated in all parts of Great Britain and Ireland from Aberdeen in the North to Truro in the South West.

(b) The Schools of Art and art classes send their masters up about once a year to make their own selections; where it is not possible for them to come up, the class of objects desired is indicated and the selection is made by us.

Between 12,000 and 13,000 objects were sent out on loan last year to 213 Schools of Art.

The majority of objects in this section are framed examples. Floor cases with objects are sent to about 25 of the more important Schools of Art.

This is one of the most recent activities of Circulation; this section started after the War closed and last year 162 schools and 19 training colleges availed themselves of a total loan of 3,000 objects—framed.

The acquisition of objects is constantly being made for this section; owing to the limited amount available

these schools are not allowed so many examples at a time, as section (b).

The method of selection is the same.

It should be noted that loans are only sent to schools, which are inspected by and held in connection with the Board of Education of England, Scotland and Ireland.

Grant in Aid for the Purchase of Objects

There is a grant in aid of the purchase of museum objects both science and art, voted each year by Parliament (1250 pds., roughly 5000 dollars) (exchange varies).

This vote is administered by Circulation; by its means local museums are encouraged to build up sections of industrial art (Fine Art such as pictures is not allowed), or branches of science.

As a rule the grant is 50 per cent of the cost of the object acquired. All such objects have to be examined and passed by the Board of Technical Officers.

MONTCLAIR ART MUSEUM

At a recent meeting of the Board of Trustees of the Montclair Art Museum Mrs. Henry Lang supplemented former munificent gifts to the Museum with a gift of $10,000 to form the nucleus of an endowment fund which that institution is raising.

From the middle of November until January 3rd, inclusive, there was an Exhibition of Architecture and the Allied Arts at the Museum.

The Exhibition was in the capable hands of the architect, Mr. W. E. Moran. who was assisted by an able committee of New York and New Jersey architects; the exhibition was an important one.

THE PHILLIPS MEMORIAL ART GALLERY

The Phillips Memorial Art Gallery, of which we made note last season, is now open at 1600 Twenty-first Street, N. W., Washington, D. C. This will be the temporary home of the collection until permanent buildings are completed. At the first meeting of the Trustees these officers were elected for the ensuing year:

Duncan Phillips, President
Augustus Vincent Tack, Vice-President
B. H. Fowle, Secretary
Dwight Clark, Treasurer
Augustus C. Downing, Jr., Trustee.

A Committee on Scope and Plan was chosen and invited to advise with Mr. Phillips and Mr. Tack. They will serve for one year and meet from time to time in New York. They are:

Miss Marjorie Acker, Gifford Beal, Mrs. Dwight Clark, Paul Dougherty, Arthur N. Fuller, Frank H. Holden, Miss Elizabeth Hudson, William Mitchell Kendall, John F. Kraushaar, Charles D. Lay, Frank Jewett Mather, Miss Leila Mechlin, J. B. Millet, Charles C. Moore, Frank K. M. Rehn, Miss Katherine Rhoades, Robert Spencer, Augustus V. Tack, Miss Dorothy Weir, and Mahonri Young.

The collection in its present state contains about two hundred and fifty paintings. There are thirty-three foreign artists represented by one or two examples, and sixty-two American artists who are more fully represented, some with as many as ten or twelve paintings.

RHODE ISLAND SCHOOL OF DESIGN

In the list of accessions and gifts during the past quarter the Rhode Island School of Design includes a notable and varied group of drawings which are the gift of the President, Mrs. Gustav Radeke. There are twenty-three drawings by Abbott Thayer, two by Degas, and single examples by Lemordant, Charles Condor, Rossetti, Augustus John, Childe Hassam, Gainsborough, Claude Lorrain, William Rothenstein, Orpen, Rembrandt, Callot, Flaxman, Rodin, Goya, Forain, Steinlen, Mary Cassat, Max Liebermann, Gavarni, and Muirhead Bone.

The Trustees of the Rhode Island School of Design have appointed Stephen Bleeker Luce, Ph. D., of Boston, as Honorary Curator of Classical Antiquities in the Museum. Dr. Luce is a graduate of Harvard University, has studied at the American School of Classical Studies in Rome and Athens, and for a number of years has been

Assistant Curator of the Mediterranean Section (Classical) in the University of Pennsylvania Museum in Philadelphia. He resigned this position last year.

PENNSYLVANIA MUSEUM SCHOOL

The School of the Pennsylvania Museum has opened with an unusually large registration, the beginners' class numbering more than one hundred and ninety, with a number of new instructors and with, they hope, some betterment in the type of instruction offered. A brief statement of the plan of teaching is given in the October Bulletin. The student is given in his first year a thorough grounding in drawing, modeling, the theory of color and the basic principles of design. Having acquired these fundamentals he elects one of the established courses at the beginning of his second year. In this, while building up his historical knowledge and his technique, he is advanced from theoretical to practical knowledge of his craft. In his final year, if not before, the student is brought in touch with the practical workers in his field and is assisted, as far as is possible, in bridging the gap between the classroom and the workroom. The idle and the inefficient are rigorously weeded out.

The most important departure in the beginners' class is the introduction of the teaching of the theories of color and of design, following the principles developed by Dr. Denman W. Ross, of Harvard. This work is in the capable hands of Miss Ellen F. Meehan, a graduate (1916) of the School of the Museum of Fine Arts, Boston. Miss Meehan also offers on Saturday mornings, primarily for teachers, the same course in a somewhat condensed form.

Beginning this autumn the students of the three upper classes have Saturday forenoons added to their regular working time thus not only gaining needed hours but also establishing the work on a professional basis. For all second year students Mr. Elliott is giving, for the first time, a series of lectures on the Evolution of Ornamental Motives. For the students of Interior Decoration and of Illustration Mr. Copeland is giving, also for the first time, a course of lectures on the Elements of Architecture; the same students attend Mr. Warwick's talks on the History of Furniture.

The new members of the staff include Mr. Edmondson Hussey who has in charge the Teachers' Training Course. The School is fortunate in securing the services of Mrs. Ralston, who has had several years' experience in Paris and New York as a designer of women's clothing. She will give a new course in modern dress design. Mr. Ralph McLellan, for nine years an instructor in the School of the Boston Museum of Fine Arts, from which he graduated in 1912, comes to take charge of the Life Class. In the Textile Department Mr. George E. Raymond, recent graduate of the School, has been added to the staff, assisting Mr. Cox in Jacquard design and in the study of color. Another new-comer is Mr. L. J. Hoyt, who was graduated from Syracuse University, who has been engaged to assist Mr. Bertolet in the Chemistry course. This addition of still another teacher in this course permits the School to meet a long-felt want—to offer a course in textile chemistry which will fit men to take positions as foremen in the dyeing industry.

AQUATINT

A very interesting exhibition of aquatints was held in the Print Gallery of the New York Public Library from January 1 to March 31.

"Aquatint is an adjunct of etching, tying together lines and the spaces between them in tones dark or light, losing its identity in the general process of etching."

A copper-plate, covered with minute particles of resinous substance, and immersed in an acid bath which attacks the copper wherever it is not protected by the resinous particles, produces the result, in printing, of a flat tint, with a sort of crackle effect caused by minute white spots where the little dots of resin were. In order to get lighter and darker tones, "stopping out" is resorted to, as in etching.

"Aquatint has distinct limits, but is a pleasing and useful art within those restrictions, with a liquid translucency

and possibilities of delicacy and darkness, though hardly the rich black of the mezzotint. Employed in its purity it showed pretty sharply outline flat tints. More recent experimenting by intermingling other processes, has overcome the difficulty of producing gradations.

"It has been used for separate prints and for book-illustrations. Turner made some experiments in aquatint. Turner, moreover, leads naturally to the "painter-aquatinters," those who made an autographic art of a process which has been known mainly as a reproductive art. In modern work aquatint has taken on much vigor and freedom, with diversity of effects that contrasts strongly with the flat tints of other days. Flexibility is added to the process by various manipulations.

"In the exhibition, in the Library's Print Gallery, the interested visitor could find adequately described the development of the technique of the process. He could see how it has served public needs particularly in England, France, and the United States, in the production of illustrations and prints that have become interesting and useful documents illuminating costume, customs, points of view, scenery and architecture. And he could compare the methods by which modern artists of note have made aquatint a happy medium for expression of their personal view-point, more than once raising it from its habitual secondary role to the distinctness of a separate and self-sufficient artistic dialect."

STAFF CHANGES

There has been a considerable change in the Staff of the Cleveland Museum of Art since the first of the year. J. Arthur MacLean who has, since the Museum opened, held the position of Curator of Oriental Arts, left February first, for Chicago, where he assumes the duties of Assistant Director and Curator of Oriental Art in The Art Institute of Chicago. Mr. MacLean has had much to do in establishing the standards which have governed the selection and installation of the Museum's exhibits and whether as Curator handling materials or speaker interpreting them to audiences, his scholarship and sincerity have won the respect and admiration of all who have come in contact with him. William McC. McKee, who has held the position of Librarian and Assistant Curator of Prints, also left in January to take over new duties at The Art Institute of Chicago, where he will occupy the position of Curator of Prints. While Mr. McKee has not been with the Museum as long as Mr. MacLean, he has proven his efficiency in the conduct of his department. Although the departure of both of these Staff members is a matter of regret to their associates, it is felt that in making the change they will have a larger opportunity for usefulness and advancement. Miss Margaret Numson, who has been in charge of the Membership Department almost from the organization of the Museum, has also severed her connection, leaving Janaury 1st. In addition to developing the system for handling the infinite detail of her Department, she has also edited the monthly Museum Bulletin. She will be succeeded by I. T. Frary, who during the past year has occupied the position of Publicity Secretary and who will hereafter be in charge of both Departments.

Fitzroy Carrington has resigned from the staff of the Boston Museum of Fine Arts. He expects to open an office in New York in February, where he will sell prints as the representative of some of the largest European print dealers. Mr. Carrington went to Boston Museum as Curator of Prints in 1912, and brought to the Museum The Print Collector's Quarterly, a journal founded and edited by himself and accepted by the Museum as a means of developing an intelligent appreciation of prints in America. War conditions prevented the issue of the journal by the Museum beyond 1917, and within the current year it has been transferred to a London publisher and to the editorship of Campbell Dodgson of the British Museum, Mr. Carrington retaining the American editorship.

NEWS FROM HISTORICAL MUSEUMS

MINNESOTA HISTORICAL SOCIETY, ST. PAUL.

The museum staged its second annual costume revel, "The Passing Show of America" on the evening of Washington's Birthday, as a means of displaying its entire costume collection. Special attention has been given to the assembling of dresses and accessories which would illustrate the life of given periods, and we were desirous of presenting this collection as a whole.

Girls from the Historical Society staff and members of the sewing and costume design classes from a nearby high school wore the dresses without alteration. (It might be noted in passing, that some difficulty was encountered in finding girls that would fit the dresses.) A series of scenes was arranged which showed the changes in styles as the years passed. Perhaps the most amusing for the audience was a series of contrasts which brought together extremes from different periods on the same stage. Furniture and other museum articles of the period represented were worked into the scenes for the purpose of connecting the costumes with museum displays. Several musical numbers were offered by Twin City musicians and a small orchestra rendered selections appropriate to the scenes. Despite a blizzard some three hundred people attended the performance, and considerable publicity was obtained for the society.

THE PASSING SHOW OF AMERICA
WASHINGTON'S BIRTHDAY, 1922

PART 1. SCENES FROM THE AGES

1. *At Sunset*—Cora Haase, Margaret Webber.
2. *Colonial Minuet*—Rebecca Prescott Sherman Chapter, D. A. R.
3. *A Warrior of 1812*—George Bulov.
4. *Highways of Commerce, 1820*—Harry Goldbarg.
5. *A Picnic Party, 1845*—Becky Goldbarg. Gretchen De Bach, Ella Wollaeger, Gladys Kruse.
6. *Songs My Mother Used to Sing*—Hazel Ohman, Elizabeth Clark, Virginia Webber.
7. *Sister Susie's Sewing Shirts for Soldiers*—Irene Bulov, Grace Lee Nute.
8. *The Dispatch, 1864*—Frederick Mohl, Howard Christensen.
9. *The Reception, 1875*—Hazel Ohman, Mary Wheelhouse, Ruth Houle.
10. *A Bit of Gossip, 1885*—Clara Penfield, Carolyn Johnson, Marie Pearson.
    Interlude—Song Group by Miss Hazel Ohman.
11. *Off for the War, 1898*—Basil Beaver, Eugene Kelsch.
12. *Ready for Church, 1900*—Martha Habberstad.
13. *Miss 1920*—Wilhelmina E. Carothers, Mary E. Palmes, Bertha Heilbron.
    Interlude—Song Group by Quartet from the Apollo Club.

PART II. MEETING OF THE AGES

1. *1862 and 1912*—Irene Bulov, Hortense Babcock.
2. *1885 and 1910*—Anne Drucker, Virginia Bailey.
3. *1880, 1895 and 1920*—Helen Walfoort, Gladys Larson, Frances Schirmer.
4. *1861, 1881 and 1921**—Ruth Houle, Irene Bulov.

PART III. MARCH OF THE AGES

Clara Webber, Edith Bromley, Evelyn Greenberg, Esther Weinstein, and those taking part in other scenes.

**Courtesy of Mannheimer Brothers.*

Music by members of the Central High School Orchestra, under the direction of Miss Pearl Jorgenson.

A collection of more than three thousand coins and medals including pieces from nearly all the countries of the world has recently been presented to the society by Mrs. Charles P. Noyes of Saint Paul. Her husband, the late Mr. C. P. Noyes, had been a member of the American Numismatic Society for a number of years, and he had been a collector for a long time. Special attention had been given to American coins, and the collection will be particularly valuable for reference purposes for that reason. Special arrangements are being made to ensure the safe exhibition of the collection.

One of the most interesting of the recent accessions is an oil portrait of Father Louis Hennepin, who discovered St. Anthony Falls in 1680, which is

INDIAN ATTACK ON DUTCH SETTLERS
Group in Staten Island Public Museum
By Edward J. Burns

believed to have been painted in 1694 by a Dutch or German artist. The picture was the gift of Mrs. James J. Hill, of Saint Paul, shortly before her death.

INDIAN ATTACK ON DUTCH SETTLERS.

The Public Museum of The Staten Island Institute of Arts and Sciences, has recently completed an historical group representing the early morning of September 16, 1665, when the Dutch settlers on Staten Island, about 90 in number, under the leadership of Capt. Adriaen Post, representative in the colony of Baron Hans von Capelle, were attacked by a large number of Indians. The Indians had been angered by the shooting of a squaw for stealing peaches on Manhattan Island; their attack there had been repulsed on the preceding day, but on Staten Island it was so successful that the Dutch settlement was destroyed.

The figures in the group are 6½ inches tall, modeled of beeswax, colored with oil paints; the tree trunks are modeled in plaster, the stockade is carved in wood, the cabin is partly wood, partly plaster; the background represents an autumn sunrise over the forest, studied from life on early September mornings from the water front on Staten Island, where the settlement was located. Careful study has been made of the forced perspective and of the lighting, specially designed to give the rosy light peculiar to an autumn sunrise. Autumn leaves in the foreground aid in this effect, while shells, modeled to scale, serve to suggest the water front character of the scene.

The group is 3½ feet wide by 2 feet high.

WASHINGTON.

In observance of Armistice Day, the Washington State Museum, which is located on the University of Washington Campus at Seattle, Washington, placed on view several cases of relics of the late war with Germany. These include relics of the Allied armies as well as those from the Greman and Austrian troops. With this exhibit is a complete set of the Divisional and other insignia of the American Expeditionary Forces, which was purchased some time ago by the Museum. As a contrast, there is a case of old firearms, including some of the earliest types of U. S. Springfields, and some civil war relics. This is a collection which had formerly been on display in one of the galleries.

Several months ago, owing to defects in the construction of the Museum

building, which was the Forestry Building of the Alaska, Yukon, Pacific Exposition, it was found advisable to close off the galleries. Thus the more valuable collections have not been available to the public. The attendance has not been affected to any material extent, the total for the last six months being 93,347. An effort is being made to arouse public interest toward the construction of a new and fireproof museum building to house the valuable collections, which the museum already possesses and to provide additional space for future acquisitions.

ALABAMA TAX-ON-SEALS STAMP

The Museum of the Alabama State Department of Archives and History, has just added a valuable collection of State Revenue Stamps. The Alabama section of the collection of Mr. B. C. Kenyon, of California, has been presented to the Museum, and this with some recent finds, has augmented this group of items to the point that this collection is now possibly the most interesting one in the entire country. Until recent years, this character of material has been hard to get in Alabama, on account of the fact that the stamps went on documents going out of the State House, therefore were not in the official archives of the State, but in private hands. During recent months the four different issues have all been added and now the collection is complete in every detail.

In 1867 the Legislature of Alabama, provided for two stamps as revenue producers, to be attached to documents bearing the seal of certain state officials. They were issued in denominations of $1.00 and $2.00. $1.00, red, and $2.00, blue. There seems to have been two separate issues of 1867, and two later issues, the date of which has not been positively determined. They were issued perforated first, later as imperforate, and still later rouletted. Further than these issues, are copies of the proofs submitted by the manufacturers, which are in themselves quite interesting as they are not in the accepted colors.

The roulette and imperforate issue have been discovered within the last 15 months. They have been found used on documents, thereby positively showing the fiscal use of them, which had been in doubt up to this time.

MORE PAGEANTS

The following appears in a recent Chicago publication:

"When a community finds that it has an historic background it has taken a long step on the pathway of progress. To those people who have realized this and have called upon Art, Music, and Poetry to make the Past live again, much gratitude is due, for the artist, the musician, and the poet make the great tapestry of history loom large and colorful behind us—our lives are enriched, and we strive to play our parts more worthily as becomes citizens of no mean country.

"When, not only great national achievements, but all the varied and characteristic life that has been lived on the shores and mountain sides, in the river valleys, and on the frontiers of this broad land, shall become the favorite themes of our artists, and poets, then there will be established in the heart of the American youth a love of home and country that has a sure foundation. Let us have more and more pageants, more and more anniversaries centering about civic and national traditions if we would become thoroughly Americanized.

Et Patribus et Posteritate.

CAROLINE M. MCILVAINE,

Librarian, Chicago Historical Society."

NAVAL MUSEUM MOVES.
(From The Boston Transcript)

After being located nearly four-score years at the Charlestown Navy Yard, the Museum and Library have been moved to Annapolis, and their transfer means that the yard loses two of its notable attractions to visitors.

In 1842 a number of officers attached to the yard, besides many citizens of Boston, saw the need of a reading-room for men who returned from long voyages. Prominent Bostonians were made honorary members, among them Daniel

Webster, Harrison Grey Otis, Stephen Phillips, Rufus Choate, John Quincy Adams, Caleb Cushing and Bishop Fenwick.

In a short time the room resembled a small-sized museum and permission was secured from the Secretary of the Navy to use the adjoining room as a library. A charter was granted by the State, and the library was filled with books. Under a by-law no one except members of the society could withdraw books, but as all have died the books have remained on the shelves without being disturbed.

Starting with a few models of ships as decorations, at the time it was closed, it contained everything of interest not only to the men of the Navy, but to visitors as well.

The models of many ships built at the yard were found in the Museum. There was a model of the drydock at the yard containing the model of the U. S. S. Levant, which sailed for the Pacific in 1859, and was never heard from. There was a model also of a ship made of bones the work of a prisoner captured in the War of 1812. There were Chinese guns more than three hundred years old, and a model of a Chinese gun made in 1300.

In addition to these exhibits, there was a "knee" of the Virginia which stood on the stocks at the Navy Yard from 1820 to 1873. This ship was never launched. She became obsolete and when broken up a good-sized rock was found imbedded in a piece of wood that was placed on exhibition in the museum. From the Dardanelles were exhibits of stone cannon balls fired by the natives from stone mortars.

There was a piece of wood also from the house in which Columbus was born at Genoa, and two vases made from pieces of the Constitution when she was repaired at the yard in 1824.

On the walls of the museum were many valuable paintings, prints and pictures. Perhaps the most valuable painting in the collection was that of Dick Levy, who was quartermaster at the yard in 1812, and for which $1,000 was offered.

Still another exhibit was a box containing human bones on top of which rested a skull. The box was marked "Bones of men killed at Bunker Hill" and were dug up not far from the building; a piece of the fence that marked the "dead-line" at Andersonville, was another relic.

NEW HISTORICAL MUSEUM AT PHOENIX.

A recent letter from Mrs. Margaret W. Dryer tells of the opening of a new museum at Phoenix, Arizona, and something of the work that is being done there.

"About a year ago, encouragement came from the Curators of the Museum in Rochester, Providence and Hartford, in connection with the re-opening of our Museum here in Phoenix. We did appreciate their help very much, and I feel sure they will be glad to hear that we have really opened, this time permanently, we hope, as the Phoenix Museum, under the auspices of Maricopa Chapter, Daughters of the American Revolution.

"You may remember that we first started in a small room in the Public (Carnegie) Library, where we had a very good Colonial Loan Exhibit. After a few months, the room was needed for book space, and we were asked to vacate. At first, we were quite sorry in some ways, but in others rather relieved. As we look back we see it was a good thing. For some time we were homeless. Then our City Manager and the Head of our Schools, both always interested, offered us space in the School Administration Building, in the Auditorium upstairs, and promised a show-case, after plans kindly furnished by Rochester Museum, a wall case, 7 by 15. Cities move slowly, but we finally got our splendid case and then arranged for a Loan Exhibit of Early Arizona exhibits. The State loaned us two cases from the Fair Grounds, and a dealer loaned us one. The University at Tucson sent a large number of their famous prehistoric exhibits. Altogether we had quite a remarkable collection, Prehistoric, early Indian and White, as well as a number of rare and beautiful rugs, most of them Navajo.

"The first evening we had an address on 'Arizona Antiquities,' by the State

Historian, and the last evening a lecture on 'Indian Baskets,' by Mr. Perry Williams, who owns, I believe, the largest and best collection of baskets anywhere. He lived in the Territory in early days. On Saturday afternoon, I talked to the boys and girls, telling them stories of a number of the exhibits, after which they went to the various cases and saw those and other objects.

"I have the conviction that we must get the children interested in Museum work; one cannot do very much in creating interest in adults who already have little or none. But in increasing the interest of those who already show some, and in working for the children, I believe is part of the secret.

"In the Spring we plan to hold an exhibit of old China and of Japanese prints.

"Phoenix, as you may know, has a population of 40,000, and is the capital and largest city. It is in the midst of a green and fertile valley, watered from Roosevelt Reservoir, 80 miles away. More and more people of means and culture are coming to live in this wonderful climate, which is very much like that of Egypt. I only wish you might all come here and see this young city, 51 years old, which has made such progress.

"Some day, I hope you will be hearing, 'What a remarkable Museum Phoenix, Arizona, has!' "

MARGARET W. DRYER.

CONNECTICUT

Five years ago last October, the Wallingford Historical Society was organized. The annual report of President M. K. Thomas gives a comprehensive view of the work of the Society and its growth during these years.

A large number of articles were given and loaned to the society during the current year; and several liberal gifts of money were received, making possible the installation of electric lights in the historical house and the buying of much desired antiquities.

Among the antique furniture received, were a Windsor rocking chair, and small chair to match, probably a a hundred years old; a very old corner chair and two high back rush bottom chairs; a large rocking chair that belonged to Governor Saltoustall, the tenth Governor of Connecticut, from 1708-1725, with a cushion that was made by his grand-daughter; and an old-fashion mantel clock. These are only a few of the gifts received.

During the current year the society held two meetings, at one of which an illustrated lecture on "Connecticut's Contribution to the Revolutionary War" was given, at the other an illustrated lecture on the "Geology of the Quinnipiac Valley." Mr. Thomas would like to have three meetings this year, where a number of papers on local matters should be presented, such as "The Manufactories of Wallingford, Past and Present;" "The Agricultural and Horticultural Interest, Past and Present;" "Wallingford in Our Country's Wars."

Mr. Thomas also makes a plea to the citizens of Wallingford to give or loan objects to the society, and says, "Historical societies build for the future, and while we of the present day receive much pleasure and profit, future generations will receive more. Our motto should be: "Not for self, but for others."

Eleven new members have joined the society since the last annual meeting, one of whom joined as a life member, making a total of 14 life members to date.

In conclusion, President Thomas says: "I congratulate the society upon what I feel are very gratifying results attained in the five years, the greatest amount of which by far has been accomplished since our incorporation two years ago, made possible by the splendid co-operation and interest shown by our members and citizens in general."

A YEAR AT ALASKA HISTORICAL ASSOCIATION

On the 25th of May, 1920, three men met at the office of Governor Thomas Riggs, for the purpose of discussing the means of preserving and disseminating the history of Alaska. In order to carry out this idea, it was agreed that an historical association be formed. Articles of incorporation were then drawn and signed by Governor Thomas Riggs, Rev. A. P. Kashevaroff and Dr.

Daniel S. Neuman. The purpose of such an organization was to gather together, acquire and preserve for the Territory of Alaska, all historical, geographical, literary and economic data connected with the Territory from its earliest history, together with that of other countries connected with early Alaskan explorations and settlement; to diffuse the information so gathered through the medium of publications, lectures, entertainments or any other method agreed upon.

Invitations were sent out to the prominent men and women of Juneau to join the Association and on December 3rd, the first Annual meeting was held. A recess was taken to December 17th, and on that day the By-laws of the Society were adopted, permanent officers, and the Board of managers elected.

From December 17th over two thousand circular and personal letters were sent out to every section of Alaska, addressed to organizations and prominent men and women. As a result of such advertisement a comparatively small percentage of new membership was attained. The gain in membership was largely due to the co-operation of the members of the Juneau Commercial Club. The work of sending out letters is being kept up yet; there is no question that the membership must be increased during the coming year.

At present the roll of members totals 316, of which 190 are active members and 117 associates.

The work of the association during the first year of its existence was more in the nature of bringing the Society and its aims before the public at large, and getting the support of the people of the Territory and elsewhere. This was done through publication of articles in the local press and in the Magazine called "Museum Work," published by the American Association of Museums. In connection with the historical research work a very small progress was made. A full historical sketch of the war between the Sitka Tribe and the Wrangell Tribe was received. A detailed account of the origin of the Wolf blanket of the Kockwontahn tribe was obtained after many letters were exchanged with the representative people of that tribe at Sitka. The story of the origin of the Eagle crest hat has been promised by the representative people using that crest. Many attempts were made to interest the native people of Southeastern Alaska in the Museum so that they would loan their ceremonial paraphernalia for exhibition in the Museum. It will require much patience in making the natives fully grasp the importance of this work.

Alaska felt the general depression in the business world as keenly as any other section, yet the response from most of the localities was satisfactory. The increase in the roll of membership for the year was not as large as it might have been under normal conditions, yet it was large enough to swell the finances in a substantial way. Much credit is due to the Juneau Commercial Club for its assistance in procuring new members and getting donations from the various business houses at Juneau. Total receipts for the year were $1,507.30, and the total disbursement $301.65.

From the day of the formal opening of the Museum to the public much interest has been manifested both by local residents and by tourists coming from the States. The specimens contained therein are partly from the collection purchased by the Government for the St. Louis Exposition in 1904, partly from the Neuman Collection purchased by the library and the Museum fund, and mostly from the collection purchased by the act of the last Alaska legislature.

New specimens are constantly being acquired through purchase and donations. The most noteworthy collection acquired during the past year was the mineral collection bought from William Bush, known as the "Old Stand Mineral Collection."

Of the ethnological specimens acquired by purchase the largest was a collection comprising 74 pieces of the Thlingit arts and crafts. A very fine old Chilkat blanket and a ceremonial Eagle crest hat were also purchased.

The Museum is becoming recognized as an integral part of the Territorial educational system from its service to the schools. It is strongly urged that this relationship be further fostered in

every possible way. During the past year many classes from High School and grammar grades on both sides of the channel availed themselves of the opportunity to study at first hand the arts and crafts of the native people of Alaska. The curator entertained such classes with descriptive lectures, upon the manner of hunt and dress as well as upon the use of the hunting implements and household goods.

The Museum has the beginning of a natural history collection, a good collection of photographs and transparencies comprising scenes from all parts of Alaska, descriptive of places, natural resources, animal life, and persons closely connected with the history of the Territory, and an interesting and growing collection of baskets from all the sections of Alaska.

Much attention was devoted to the entertainment of visitors at the Museum. Many prominent men and women from the States connected with Universities, State Museums, and Associations, were entertained during the summer. There was a general satisfaction manifested at the completeness of the specimens of Eskimo life. A large number of people in scientific and historical work were given an opportunity to gather a vast amount of material for their respective work.

From the time of the formal opening of the Museum to the present day there were 4,095 visitors on the register. Fully one quarter of the people coming to the Museum failed to register.

The most pressing need at present is that of additional space for the increasing collection. Specimens are slowly, but surely, coming in. And as the museum is becoming known throughout the Territory, more specimens will continue to come in. Necessarily all the specimens are crowded and their value and beauty is marred by being bunched together. The other need is money. The Alaska legislature in purchasing the Dr. D. S. Neuman collection failed to provide any funds for the maintenance and upkeep of the Museum. Besides this, many opportunities arise whereby the collection could be enriched by the purchase of rare specimens offered for sale, but these opportunities must be allowed to slip by because of lack of funds, thereby retarding the progress of the work.

REPRINT OF RARE DOCUMENT

The American Geographical Society announces the reprint of a rare document that appeared in London, in 1735. It will be printed on imported handmade paper, in original Caslon type and bound in extra-heavy board covers with vellum back. There will be included a facsimile reproduction in color of Capt. John Smith's map of 1606, with extensions by John Senex, accompanying the original.

It is entitled

A Short Account of the First Settlement of the Provinces of Virginia, Maryland, New York, New Jersey, and Pennsylvania, by the English. To which is annexed a Map of Maryland, according to the Bounds mentioned in the Charter, and also of the adjacent Country, Anno, 1630.

Of the original five copies known to exist, two are in the Harvard College Library, one is in the Library of Congress, one in private possession, and one in the Library of the American Geographical Society.

As the title suggests, the booklet gives a brief and incisive narrative of the progress of sixteenth and seventeenth century settlement along our Atlantic seaboard. Its main purpose was to set forth the claims of Pennsylvania in the protracted boundary dispute with Maryland that lasted from 1681 to 1760, to be definitely settled by the delineation of Mason and Dixon's line. The anonymous author attempts an interpretation not only of Lord Baltimore's charter of 1632, but also of Penn's charter of 1681, both of which he quotes together with the Duke of York's grant of 1682.

THE BEAVER GROUP

In The Cleveland Museum of Art

Frontispiece

Louise M. Dunn

The beavers were presented to the Children's Museum some years ago by Mr. W. C. Talmadge, who also gathered the cuttings and chips from the homes of his intimate friends, the beavers, at his own doorstep by the Seventh Lake in the Adirondack Mountains. Last winter Mr. Talmadge offered to present a more adequate installation of the group, and Mr. Henry G. Keller undertook, as his own gift to the Children's Museum, the rearrangement of the old material and the painting of the background. Having been requested by the editor of the *Museum Work* to give a short account of the Beaver Group we asked Mr. Keller for some notes as to the thoughts which guided him in his work. Below is an extract from his letter:

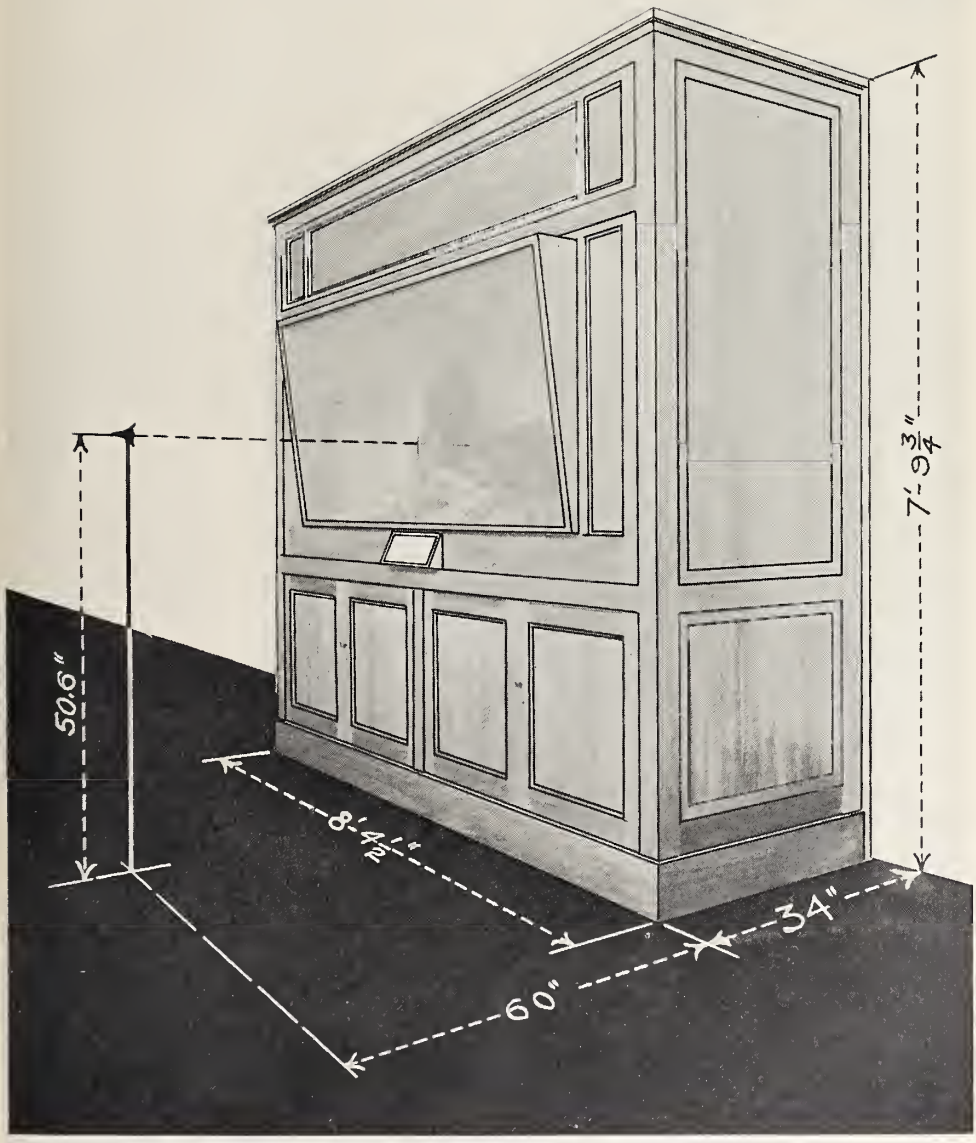
"Can a pictorial aspect be given to natural-history groups without impairing their truthfulness in matters of posture or significant habit? Can the naturalist's facts be tempered with illusions of life, motion and beauty? How can static, stuffed groupings be made to yield aesthetic pleasure as well as truths of nature? The new viewpoint in the making of Museum groups lies somewhere here, and must include the designer's ability to create illusions of life and motion. The artist looks down on what he calls the naturalist's disregard for beauty, and the naturalist discounts the artist's alert eye for juxtaposition of masses, significant action, rhythmic sequences of harmony or contrast, regarding them as hair-brained imageries in what should be a collection of painstaking facts. Can a reconciliation be accomplished to the satisfaction of both artist and scientist, with an added interest for the public? We believe it is possible, if the artist understands the scientist's problem and the scientist makes his choice of facts elastic enough to receive these added interests.

"Our beaver group is an experiment in the psychology of sustained interest, added to the purpose of scientific instruction. With the collected material and scientific data in hand, our problem is to organize this into a picture, with the opening of the case as a frame. First, we resolve the picture into a background and an immediate foreground. The beaver's cuttings, the stump, earth and twigs constitute our foreground, and are thought of as a set piece, in the language of the stage designer. Back of this begins the illusion of middle ground, distance and sky, which are painted on the slightly cycloramic backwall of the case. We now begin to regard the attitudes of our animals and to consider the possible striking silhouettes. Here the scientist, taxidermist, and artist must work in perfect accord, each appreciating the problem of the other in order to make the picture forceful, alive and convincing.

"Making the set piece of our picture overlap the painted middle distance does away with the disillusionizing and static trick of extending real objects into the painted field, a device in which the eye always detects the deception, causing a loss of kinetic regard of the whole.

"The colors of the exhibit should proceed in rhythmic sequence from the animal's local color through all the accessories in such sequence as found by the artist in nature and applied in design. Every detail should have relation to the size of the aperture of the case and to the natural scale.

"Now comes the lighting. This, to be successful, should be thought of simultaneously with the first inception of the pictorial idea. The time of day and the direction and volume of the source of light, with any diffusion desired, must be considered. In our beaver group we took dawn as the time, and produced the cool, bluish morning light by the use of daylight lamps placed above frosted glass. To further enhance the picture an almost imperceptible, dark veiling was stretched back of the plate glass of the



GROUP CASE FOR BEAVER GROUP
Cleveland Museum of Art

aperture to soften the picture, and give a perfect illusion of the damp, mistiness of a beaver pool at dawn. The effect of wet pelt and the dripping trail were not overlooked.

"The beavers in the above exhibition were mounted at different times, with no central idea. Had the picture been conceived before the animals were mounted one could have obtained better anatomic forms and movements with a reflection of the activities of one animal on the other. We hope that the experiment may point to a fertile field with unlimited possibilities."

The case was built according to principles adopted by The Cleveland Museum of Art. The artist who arranged the group and painted the background determined the dimensions of the aperture to meet the demands of the pictorial effect, which fortunately did not in any way interfere with the principles laid down for the mechanical construction of the case itself. The height of the aperture was determined by placing the center of interest slightly below the average height of the eye of children from ten to twelve years of age.* This placing brings the group within a zone of vision which the child standing about 60 inches from the case finds easily accessible with the least fatigue. This zone is subtended by an angle of vision of 30 degrees.

Gum wood, generall yconceded to be too soft for furniture, has been used to good advantage. The Duveen cushion wheel, 4 inches in diameter, hidden by the construction, but allowing a one-fourth inch clearance from the floor, makes it possible to move the case without difficulty. The glass front is set at an angle in order to reflect as far as possible the reflection of opposite lights. The label is placed so as to be at right angles to the eye of the child who approaches the case to read.

Daylight lamps are used to give the cool quality of dawn and black silk gauze is stretched across the opening to give the illusion of atmospheric unity for animals and background.

*53.5 inches, as given in the Report of the United States Bureau of Statistics.

ILLINOIS STATE MUSEUM'S NEW BUILDING

A. R. Crook

*Illustrated**

In the seventy years of its existence the Illinois State Museum has had as varied and eventful a history as has probably fallen to the lot of any museum in the country. Hardly had it been started when it was placed upon a small steamer at the little town of New Harmony and carried down the Wabash and Ohio Rivers, up the Mississippi to St. Louis, and thence by rail to Springfield where it was housed in the newly erected state house. After reposing for a short time in the supreme court room in that building it was moved to the senate chamber and soon thereafter to the old arsenal building. This building being unheated was an inhospitable place both for the staff and the public. The curator complained that his reagents and ink froze and consequently for some months his work was entirely suspended. Next, it was moved to a Masonic Hall where it remained until the completion of the present state house in 1877. Within this magnificent building it remained twenty-six years, moving in the meantime from the third floor to the first and then back again to the third floor. In 1903 it was transferred to the then new arsenal, showing that the arts of peace harmonize well with the arts of war. During its stay in the Masonic Hall it was nearly wiped out of existence by fire and if Benjamin Franklin's statement that "seven moves are as disastrous as a fire" is true, the wonder is that the museum has withstood these two disasters.

It certainly has experienced its lean years, but fortunately has also had years of fatness. In keeping with the general experience of museums the country over, during the last ten years

our museum has made more progress than in the preceding sixty years and during the last two years has received more gifts than in all its previous history. The outlook for the future is very bright. About ten years ago, at the annual meeting of this Association, the writer mentioned the hope which the friends of the museum had of sometime entering a new building: and now as an evidence that that hope is soon to be realized, I have brought illustrations showing the new Centennial Building, which by the close of the year will doubtless be ready for occupancy. It is being erected at a cost of about $2,000,000 and is designed to house the libraries and museums. The magnificent top floor, 260 feet long by 70 feet wide, together with a gallery, will furnish the main exhibition rooms and doubtless other space will be provided in the building for storage rooms and other rooms.

In moving into new quarters many questions arise as to the treatment of the space and the arrangement of materials. The museum contains botanical, zoological, paleontological, mineralogical, archaeological, geological and ethnographical exhibits. These exhibits are somewhat equally balanced in amount of material and space required by them. The blue prints show the elevation, plans of main floor and balcony, and a possible arrangement of cases.

In reply to the question as to what class of exhibits could best be placed in the galleries it is suggested that the smaller materials could be well cared for there, one side being devoted to mineralogy and the other to archaeology. Then invertebrate paleontology could be arranged in the entering room. Vertebrate paleontology will occupy the east end of the main room. Down the main axis of the room beginning before the center will be placed the large groups representing mammals and man in natural environment. On the south aisle under the galleries, fishes and birds will be exhibited and in the north aisle at the east end, entomology, and at the west end, small mammals. In the farther room botanical exhibits will be placed with two groups representing mushrooms of the Springfield region and the wild flowers of some portion of the state during the month of May.

No cases will be placed with backs to wall between windows but will be arranged to form alcoves. There will be four general types of cases and it is hoped that metal rather than wood will for the most part constitute the frames.

*This paper presented at 1921 Annual Meeting. The slides used showed the old state capitol, the present capitol, the arsenal, and several views of the cantonment building.

MUSEUM COURTESY*

Ella Ione Simons

Some time ago there appeared in a well-known magazine an article entitled "Our Inaccessible Art Museums." This referred, and rightly, to their inaccessibility of location. The relative distance from the heart of the city of New York's Public Library on 42nd Street and the Art Museum on 83rd Street represent, or rather represented at the time of their erection, the relative nearness of those two institutions to the mass of the people. The increasing demand for art museums near the hearts of our cities means that art is coming nearer to the hearts of the people. Public opinion would prevent the placing of a library four miles from the down-town section, and the time is coming, no doubt, when it will influence the location of our new museums in the same way.

There is another form of inaccessibility which can only be done away with from inside the museum—the visitor's difficulty in seeing, using, and learning about the collections—and, as the change must come from within, this magazine seems a suitable medium for the discussion of the subject. I refer not to hanging, lighting, labeling, and other mechanical means for making collections available, though these

features are decidedly indicative of a museum's policy, but rather to the human side of museum work, the kindly consideration shown the visitors by members of the staff—what I have chosen to call Museum Courtesy.

Such courtesy is found in the offices of our directors and college presidents. They must, in the nature of things, keep constantly in mind the relation of the institution to the public. In the office of the dean of a college, accustomed to dealing largely with the student body, you will be told that the dean can spare you just three minutes, and that good person will probably preface her remarks with the request that you come to the point immediately and waste no words about it. Too often we meet with some such attitude, expressed in pantomime if not in words, in the departmental offices of our museums, where members of the staff, not being directly responsible to the public, serve it in a patronizing way. A business enterprise could not be so conducted because of competition. A museum is not a business enterprise, but the courtesy of its staff sometimes varies with the dependence of the institution upon the community in which it is situated. Let us infuse the spirit of the director's office into even the smallest of our departments.

In the personal relationships of members of the staff of sister institutions we find courtesy based on a genuine desire for mutual helpfulness. It is delightful. We all know the joy of luncheon or dinner with a guest from another museum, one who is meeting our problems every day, solving them in different interesting ways, eager to hear how we have done this or that. There are questions of institutional courtesy, however—if I may use the term—which I would discuss. Should we not send to sister museums not only our bulletins but announcements of lectures, classes, story hours, and other activities? There is great diversity of practice in this matter. Should we not sell at cost to such institutions photographs of objects in our own galleries in order that these may be added to their collections of supplementary material? And, if requested, should we not be willing to send a number of photographs on approval, providing we have them on hand, with the understanding that those not chosen will be returned at once? When a request for photographs comes from another museum is it necessary to ask whether or not that institution wishes to use them for commercial profit? Should we not loan slides to one another waiving all rental charges and asking only the cost of transportation? Many a lumiere plate or hand-colored slide might pay for itself in usefulness if such a practice were generally accepted. I have in mind a set of colored slides of early painted glass, a very beautiful collection, which we purchased recently. Why, if a borrower is willing to pay for breakage, a thing which rarely occurs in the mails and not often in the lantern if it is properly operated—why should not these be used in every museum of art in the country, especially in those which are beginning to buy and to create an interest in old glass? These are but a few of the courtesies which we should extend to one another. Such cooperative helpfulness is certain to strengthen the bonds between museums and open up new possibilities of extending our educational influence.

It is the function of the museum to serve as well as to preserve. A century ago the main purpose of the museum and of the public library was to preserve. Today I should say that the duty of the library is to serve and to preserve in so far as it is able, of the museum to preserve and to carry on the maximum amount of service that is compatible with preservation. This of the collections of originals, but every growing museum has its reproductions—plates, photographs, slides. In the case of any museum object which can be replaced by the borrower, I believe that the utmost freedom should be exercised, the greatest emphasis placed on service.

In several museums I have visited the loaning of lantern slides, photographs, and all study material except books is under the direct supervision of the educational or extension department. The circulation of all such

material has a distinct educational value, and should be in the hands of those most closely allied to other educational institutions. Moreover, those who are using constantly the slides and photographs for lecture and classroom work realize the impossibility of continuing to impose the old rules allowing material to be kept only twenty-four or forty-eight hours. The borrower, like the museum instructor, must have opportunity to study his material, to rehearse his lecture; the time limit on loans is extended to one week. When the collection of reproductions is viewed as a means of extending the influence of the Museum the old short time limits are seen to defeat that purpose. At the same time bars are let down allowing material to be sent outside the city, county, state. Should our generosity know any bounds except those imposed upon us by charter? At present the bulk of our material is on the shelf most of the time, is it not? Let us show the greatest courtesy to the borrower who wishes to use it for educational purposes; the ultimate reward to the museum will be great.

It is necessary that those members of the staff who are most useful to the museum should be protected from interruption. But, considering the museum as an educational institution, is it not regrettable that those who know the least about art should be most accessible to the visitor. The gallery guard or attendant at the door, through the most genuine desire to be courteous, too often poses as an art critic and tells the visitor what he should like. The ideal guard is a unique being, so silent that he is rarely appreciated, so ever present that he is seldom missed. Like catalogue cards, guards should never be out of place, and should be able to point the way to objects in their department, have names and dates accurate, but should not attempt to give detailed information about the objects. They should answer courteously questions which they can answer and refer the visitor to catalogues or offices where other information may be secured.

In view of the fact that one half of our visitors come to the mseuum on Sunday, are we showing sufficient consideration for the public when, on that day, we close our museum libraries and study-rooms, increase our number of guards by half and reduce our regular staff to a minimum? In some of our great museums it is impossible on Sunday to get any definite information about a picture or object, or even to buy a photograph of that object to take away for further study. Certain responsible members of the staff should be in attendance on Sunday. There should be a curator or assistant curator in each department, some one person to whom the inquiring visitor could be referred, also the usual library staff and the regular person or persons in charge at the information desk.

Here in America, where we are, perhaps, commercialized, busy, hurried, thinking more of the means toward the end than of the end itself, our business men and many of our business women have only their evenings and Sundays for the real things of life—family, the out-of-doors, reading, music, art. Many who come to the museum on Sundays are not mere sight-seers; they come with a serious purpose, seeking "the great peace of the arts." Our Sunday visitor must feel like the guest who arrives at a great castle and finds its lord and lady gone a-hunting, countless servants to wait upon him, the doors of the private living-rooms locked. The soul of the place, the hospitality, the courtesy is gone.

A WORKING MUSEUM OF HISTORY

HOW IT GOT TO WORKING AND HOW IT WORKS

EDWARD CARLTON PAGE

From our earliest recollection we have been strongly visual-minded. As a child and as a youth we were eternally contriving to find a concrete basis for thinking. As a student and later as a teacher we sought eagerly every tangible aid to thinking. In addition, we were of descent, on both sides of the family, through seven or eight generations of New England stock. Consequently, we "saved things," with the expectation that they would prove useful when the proper time came. Our confidence has usually been justified, though we must confess that occasionally it took fifteen, twenty, or even twenty-five years for that proper time to arrive.

We kept these treasures in drawers, in boxes, in closets, at home, at school—anywhere they could be stowed. We used them whenever they were useful. More accurately, we used them when we thought they would be useful and when also we could find them. More than one hapless class has gone without the use of objects of great practical value which we knew we possessed, but which we did not know where to find.

Nine years ago the Training School moved from the Normal Building into a building of its own, vacating rooms greatly needed by other departments. The history department thus inherited ample space for office and recitation rooms and in addition a room which could be used for museum purposes. It was small, but well lighted and conveniently located. We immediately appropriated it. The school carpenter fitted up two sides of the room with wall cases having not to exceed one hundred fifty feet of shelving. We there assembled our treasures and proudly installed them. Notwithstanding our limited space, we had to be judicious in distributing the material on the shelves in order that the open places might not be too obvious. If the separate objects had been persons, there would have been no danger of infraction of the laws against unsanitary overcrowding. There would have been abundant exit in case of fire.

Thus was opened our "Working Museum of History" on the first day of May, 1912. The important fact was that now we could begin *systematically* to accumulate and to use historical material. Hitherto these things had been done only in a casual and an irregular way. The result of this systematic work was that soon the need for more room began to be felt. There was another room, the same size as the first, just across the corridor from it. As it was little used, it was turned over to the museum, much to its relief.

But still the museum grew. The next mitigation of congested conditions came in the use of the corridors adjacent to the department of history. These had been in use from the beginning for temporary special exhibits. Now they became the home of permanent collections. One of the corridors is about fifty feet long and is amply wide enough to accommodate a row of floor cases on each side and still to allow unobstructed use of it as a passage way. The other corridor is about one hundred feet long and wide enough for shallow wall cases. Both corridors are abundantly lighted.

The use of the corridors is by no means a detriment. The collections obtrude themselves upon the attention of the passer-by, invite his study, and lead to the other parts of the museum. We shall continue the use of the corridors whatever may be the future provision for the museum.

A moderate sized store-room off from one of the history recitation rooms, another off from the office, and an abandoned coat-room have afforded fair storage space. Cabinets for posters, pictures, old books, etc., line the walls

of our office and two or three have invaded even one of our recitation rooms.

Thus the growing museum was accommodated for a number of years, but the accumulation of certain types of material created new wants. For example, we had a sufficient variety of ancient household furnishings to equip a colonial room. We were prepared also to equip a textile room, an old-time school room, and possibly one or two others. In the fall of 1918, war time conditions decreased the number of students and faculty and left unused a recitation room adjacent to the department of history. This room was divided into two by a temporary partition. Thus a colonial room and a textile room were created.

The growth of the museum continues apace and just now the crowded condition is worse than it ever has been. The possibility of expansion in the present location is almost at an end. By a readjustment another recitation room and a large carpenter's storeroom may soon be made available. But if both were ready for use tomorrow, we have enough stored away material to fill them at once. The relief would be only temporary. The number of articles accumulated now mounts up into the thousands. Some sort of a building project is under consideration and it is to be hoped it may materialize in the not distant future.

We have gone into these details in order to show how a school museum may accommodate itself to conditions and find a home for itself. A very considerable collection may be cared for by using corridors and little used and out-of-the-way places in almost any school.

The questions which are most frequently asked us are, "Where do you get all these things?" and "How do you get them?" The answer to the first question is simple. We get by far the largest portion of our possessions from DeKalb and its immediate vicinity and the region round about. Some rather important Oriental collections from China, Corea, Japan, and the Philippines have been built up by American missionaries, teachers and soldiers in those countries. But their interest has been excited by local connections. Attics, closets, carriage and toolhouses are a never-failing source of supply. House-cleaning time is our harvest.

As to how we get our material requires a more extended answer. The most fundamental fact is that we *do not buy*. Practically all that we have are outright gifts or indefinite loans. In case of transportation costs, even that is usually paid by the donors. We have purchased articles from dealers at a trifling cost in a few rare instances where the article had very present utility and was not likely to be obtained otherwise. One instance will suffice. Some time ago we purchased a genuine document stamp of the Stamp Act days. Perhaps in purchasing it in England, and paying its face value 'two shillings and six pence', we became a Tory, but its value in teaching American history is so great that we assumed the risk. Certain it is that the patriots of the Revolutionary days were so thorough in their patriotism that it is not at all likely that we could ever obtain such a stamp on this side of the water as a gift or even by purchase.

We deliberately place our whole dependence on gifts because we wish to demonstrate what can be done by any teacher anywhere. Another consideration is that if we began buying we could never get anything without purchase.

One of the most important qualifications in the builder of a museum is the seeing eye. The museum should be always present, at least in his subconsciousness. Things should be scrutinized with an eye to their utility from the standpoint of the museum and as to the possibility of obtaining them. Many times the most common things possess real utility in certain relations. To illustrate, one day we were questioned as to "what in the world" we were doing when we mounted together a discarded automobile number plate, the small aluminum tag, and the certificate of license paid. We gave an evasive answer. Later when our questioner was at the museum and saw upon the shelf these evidences of an automobile tax side by side with a certificate of

war tax obtained from a taxicab and a receipt for a chaise tax of 1816, it became evident that here was a visible answer to several questions sure to arise in the mind of anyone studying the subject of a wheel tax. By association, the products of the junk pile assumed new utility and a living interest.

At least in building a school museum the collector should have no hesitancy in asking for things that he sees would be useful for his purposes. To be sure, he must exercise ordinary good judgment and not make himself a nuisance. In developing our museum we have never regarded gifts as a personal favor. We have always endeavored to make the donors feel that they were performing a public service. The Normal School is theirs and it is as much their business to promote its interests as it is ours. Hence we feel that we are conferring a favor upon them by showing them how they may help the Normal through the museum.

Very many visitors in inspecting the museum are reminded of something they possess that they can contribute. In this way hundreds of articles have come to us—sometimes singly and sometimes by the box full. When we accompany visitors we are not slack in pointing out what different ones have done for the museum and in calling attention to any felt wants. Very commonly our suggestive conversation is not lacking in fruitful results.

A very large number of our students become volunteer agents for the museum. During their school days they bring in many articles and when they go out into teaching they frequently make valuable additions to our collections. Our service men sent a great deal from overseas and when they came back they contributed generously to our war exhibits. It has been interesting to observe how many, in studying the relics of the Great War, have been prompted to send in mementos of the Spanish-American and Civil Wars and even of the American Revolution.

DeKalb has rather an unusual number of amatuer collectors of one sort or another. There exists among them a certain fellow feeling. They have been very helpful to us in diverting to our museum historical objects which were not of their particular desire and have been generous when they had duplicates of their own sort of things.

The local press is very generous in giving us space to write up news of new acquisitions, special exhibits, etc. We are more and more using this privilege to make known our wants. We try to put these appeals in an interesting way, and seldom fail to obtain results. One instance comes to mind of a published list of fifty or sixty articles wanted. Some of them were as rare as paper cartridges or as uncommon as broad axes. In a very few months a large proportion of the articles were ours, some of them in duplicate.

Of course we talk museum whenever anybody will listen to us. This includes individuals, teachers' gatherings, and other assemblages. Probably we bore people sometimes, but we cannot see why museums are not as legitimate a topic of conversation as golf, the abridgment of personal liberty, small society talk, or even the weather. At any rate museum talk gets somewhere and some of the other "stuff" begins nowhere and gets nowhere.

The supreme question yet remains for consideration. What do we do with our museum? An acquaintance with a considerable number of museums, large and small, in all parts of the United States and Canada, has convinced us that many of them do not justify their existence. They do not adequately perform a serviceable function. Every institution of men must stand the test of serviceableness or it ought to cease to be. With this experience and these thoughts in mind, even before we inaugurated our museum we determined that, whenever we did start one, it would have to be of real *use*. Thus from the beginning our museum has been unofficially known as the "*Working* Museum of History." In fact, the name has become a sort of trade-mark. The number of ways in which a museum may be put to work is only limited by the amount of thought the one in charge is willing to give to it and by his natural ingenuity.

Of prime importance in promoting utility is proper installing of exhibits.

It is a safe assertion that practically all small collections are abominably installed. Many large collections are sinners to a greater or a less degree.

One great fault is to crowd objects so much on the shelves that some of them really hide others. Many times, in our visiting a museum, some specimens in which we were greatly interested have been so covered by others that we could obtain no satisfactory view of them. Even when articles were not hidden, often they were so crowded together that the eye was confused and the proper effect was missed. To be sure, most museums are so hampered for space that the temptation to overcrowd is almost irresistible. We know from tantalizing experience. But at least, objects so covered by others as to be seen only to an unsatisfactory extent, had better be stored entirely out of sight until they can take the place of some others put into darkness in their turn.

Adequate labelling greatly enhances the value of historical material. Usually the mere naming of an article is not adequate. Often a bit of explanation, even a mere phrase, will multiply the informational value of an object. Sometimes a sentence or two will be sufficient. Occasionally a paragraph may be desirable. For instance, to the average visitor to a museum a label, "French assignat," would not mean very much. But a sentence or two of explanation would immediately arouse intelligent interest on the part of any who had ever had any knowledge of the French Revolution or even of the story of American Continental or wild-cat currencies. We know, because we have tried the experiment, both with our own students and with casual visitors. In the case of such a specimen as the Stamp Act stamp, as much as a paragraph of description is necessary to give it adequate meaning to almost anyone except an expert.

Care in putting the name of donors upon labels often adds value in the form of a touch of personal association. Thus we discover that visitors always give evidence of added appreciation of a fine etched portrait of Frances E. Willard, when they read that it was the gift of Anna A. Gordon, her devoted associate and successor, who regards it as the best likeness of Miss Willard.

Of course, seeing the names of donors on all labels, by its legitimate appeal to personal pride and sense of importance, leads many to "do it again" and others to "go and do likewise."

Arranging historical material in series adds to its educative value. It often multiplies it many-fold. Even as few as two articles may be so associated in idea as to constitute a series. As an instance, one of our ancestors was a seaman in the days just preceding the War of 1812, and carried with him an official certificate of native American citizenship to avoid possible impressment by the British. We possess the certificate and have frequently used it with telling effect to vitalize the history of the period. We have recently acquired an original French bill of lading of the same period, bearing the notation that the goods were shipped at the owners' risk on account of the possibility of capture. These two documents, exhibited side by side, by their association give two different angles of the commercial problems of the time and help greatly to make the world-wide character of the sweep of events more apparent. They help to jar Americans out of their tendency to provincial interpretation of such movements.

At the other extreme of the arranging in series is the isolated section or room in which is gathered a large number of objects, which, by their very isolation and grouping, are designed to convey a common thought and to create an atmosphere. Such are a colonial room, a textile room, an old-time school room, a war room, etc. Of course, in the average school, such complete segregation is impossible. But by availing one's self of nooks and alcoves or by grouping of cases, a certain sense of aloofness may usually be obtained. For six years we managed to create something of the desired atmosphere without any separate rooms.

In between the series of two articles at one extreme and that of scores or even hundreds in the separate room at the other extreme, come other groups of varying numbers. If one is alert, there

will be no object which will not be discovered to have some sort of relationship to others. The discovery of this kinship and its indication by position and by descriptive label will greatly amplify the power of the museum for instruction. Take a simple illustration. A frow was a sort of knife for splitting out shakes, in the pioneer days. Shakes were what we would call shingles A frow, with its mallet, some shakes which have been actually in use, and a section of log from which shakes have been split, constitute a group which conveys knowledge which cannot be obtained so vividly in any other way.

In this connection appears one utility of duplicate items. An article often has relationships with more than one group. Thus it is convenient to have enough duplicates to use one in each group. We recall just now our candle-molds. One set, of course, must be in the colonial room. We use two sets in the series showing the evolution of the process of making a light—one just to show the utensil itself, the other with candles in it to show it in use. A fourth set we have to loan out. A fifth set once belonged to the Kinzie family of earliest Chicago. This one naturally is among the relics connected with the history of Chicago. We have had occasion to use even more sets than these at one time. We consider ourselves fortunate in having molds for making various numbers of candles at a time—three, four, six and twelve.

Still another way to promote the usefulness of a museum is to have it accessible to the public as nearly at all hours as is possible. The portion of our museum installed in the corridors, of course, cannot be shut off from the rest of the building. The rooms used by the museum are never shut. Consequently, the museum is *always* open to the public when the building is open. That means it is open from 7:30 A.M. to 5:00 P.M., each school day, till noon on Saturdays, and frequently on evenings. Arrangements are in contemplation for opening for a couple of hours Sunday afternoon, at least for a portion of the year. That the public appreciates its opportunity is evidenced by the fact that there are visitors every day and at all times of the day. Occasionally they come by the score. On a few special days we have had as many as five hundred visitors.

But, after all, the manner of displaying, labelling, arranging in groups, and the hours of opening, all contemplate a *stationary* museum. Those who would benefit by it must come to it. As a consequence, even if all these arrangements are well-nigh perfect, yet the usefulness of the museum is very greatly circumscribed. The real *working* museum of history *must go out* to those needing its ministrations. The more numerous the specimens that go out and the more frequently they go, the better. Our ideal would be for every object to be out all the time—that is, as fast as objects come in from one place they should go out to another. In our museum this ideal is nearly realized at times with certain classes of material. As in any museum, we have articles too large to be easily moved and some too fragile to be handled with safety. Naturally such objects do not "circulate" as the librarian would say. With those few exceptions, however, everything goes.

In the first place, we constantly bring museum material into our classrooms, as might be expected. But other departments of the Normal School also make use of the museum, some of them very liberally. To be specific, in the Art Department, in a course on poster drawing, large use is made of our extensive collection of war-time posters. In the Language Department, our French posters come into play. In a course on applied design, the Art Department keeps our old-time loom in the textile room in almost constant use. No member of the class considers her course complete unless she is permitted to make a rug or table runner on this loom. The department of Literature has continual recourse to the museum. Its most common practice is to send its students to the museum to find topics for themes, stories, poems, etc. Just now members of the senior class are struggling to find inspiration from some dusty reminder of the past. Even the department of psychology occasionally comes to the museum to find some relic of the past which has so completely

gone out from our experience that it serves to make clear the difference between concept and precept. Often in plays and other school entertainments the museum is a mine of serviceable material. We have given only a few of the ways in which practically the whole school levies upon our resources.

The historical material is constantly in use also outside of the Normal School, in our Training Schools, in other schools of the city, and frequently in schools in other towns more or less remote. In addition, churches, Sunday Schools, missionary societies, various clubs, etc., make repeated and large drafts upon our stores. For example, within the last few weeks a church society has used some of our relics in a Pilgrim Pageant, given in DeKalb and in a neighboring town, a young people's society in another town has used in a missionary pageant a large supply of articles from our Chinese section, a retired missionary has been carrying about to various meetings a hand-bag of objects from the same section, and the High School of a neighboring community, in putting on a carnival, fitted up a booth which bore a large placard proclaiming that the antiquities therein were "From the Normal Museum of History."

Another way in which the museum may be gotten away from its stationary habits is to segregate a group of objects and display them as a special exhibit on an anniversary or some such occasion. We are constantly making such exhibitions. Some are quite limited in extent, others are much more elaborate. Each expresses one idea and is so separated from the rest of the museum that the eye and the mind are not diverted.

One very simple exhibit was the display on a table of two branding irons, a block for "branding" shorn sheep with paint, and a number of brand-marks cut from hides used in a glove factory. The exhibit was very effective in making clear one of the processes in stock raising on the plains. With the aid of a little imagination the branding of runaway and unruly slaves was made more real. This little exhibit has been loaned time and time again to various elementary schools.

A more elaborate display was arranged just before election in the fall of 1920. It was designed to remind the older people of the torch-light parades of the political campaigners of a generation ago and to bring those parades into the consciousness of the present generation. The display was made up entirely of actual relics from the campaigns of from twenty-five to forty years ago. There were musical instruments from an old fife and drum corps, torches of various shapes and from various vintages, including a flambeau, a red, white and blue oilcloth cap and cape of 1884, a Republican transparency of the same year, a Democrat banner of 1892, a high silk hat of the Republicans and a white one of the Democrats of 1884, a Republican medieval helmet of 1896, etc. Two of Brigg's cartoons of "when a feller needs a friend," and an etching of a" Wide Awake" parade in 1860, served very well as a descriptive labels without words. The exhibit was mounted on a long rack made by the school carpenter. Strung out in a line, the articles on display at least suggested a line of marchers. The exhibit certainly accomplished its purpose. Hundreds from the city, young and old, came to see it. Classes from the schools of the city came over to study it. Our own students went over it time and time again. Many said they never knew before there was such a thing as a torch-light procession. One of the curious circumstances was that every article in the display had been in the museum for a long time and in plain sight, too. But scattered about they meant little and attracted almost no attention. Brought into association at the psychological moment of a presidential campaign, they interpreted each other, they made a marked impression, and a new generation had a *real experience* of an old custom. One of the by-products of the exhibit was the gift of a rare showy uniform worn by a member of a mounted Republican marching club of the Blaine campaign. It was brought to mind by seeing our exhibit and was dug out of an old attic where it had been awaiting a resurrection day for over thirty-five

years. Other similar gifts have been promised.

Occasionally we make a display in a show window of some local store. At one time during the Great War we exhibited a group of British war posters, occupying the whole of a large show window. It attracted an interested and enthusiastic attention. Of course that was before it was fashionable to please the hyphenated vote by baiting the British.

Last fall during the Red Cross Christmas Seal campaign, we placed conspicuously in the window of one of our principal banks a mounted and framed collection of the seals from the first issue. It attracted many observers and elicited newspaper publicity. The spaces for the years 1909 and 1910, which could not be filled, even from national headquarters, made a mute appeal to onlookers. In a few days we received a letter from another town enclosing a seal for 1910. The space for 1909 will surely be filled some day. Who will be the benefactor?

We could go on almost endlessly telling of other ways in which our museum works, *works*, WORKS. We could make the narrative concrete by multiplied instances. We have said enough to indicate the extent and variety of the activities of the museum. We have made it a constituent part of our equipment, as much so as the blackboard, the maps and charts, the lantern, or the books. Yea, we value the museum perhaps the most of all.

A prophet went out one day and saw a valley filled with dry bones and he was impelled to exclaim, "Can these dry bones live?" His companion answered, "Behold, breath shall enter into them and they shall live." The student of history beholds the great mass of events and the multitude of names and dates and he cries out in despair, "Can these dry bones live?" A teacher takes him into the presence of the actual remains of the past as he has brought them into their proper relationship. They become instinct with life and the student walks with the men of old time as they live again.

Miniature Model Illustrating The American Red Cross Debarkation Canteen Service

THE AMERICAN RED CROSS MUSEUM

Irene M. Givenwilson, Curator.

Only a few decades ago the very term "Museum" would have produced a rather chilling effect upon most people. If such an austere place existed in one's native city, it was overlooked, as were most other places of interest. Strangers to the city visited it only from a sense of obligation to see everything that could be seen, and passed rapidly from room to room with vacant stare, dragging in their wake bored and listless children. Only old fossils and cranks found museums delightful haunts where they could wander undisturbed amongst the ancient relics of the past, and reconstruct within their minds the life and times of old. How different is the attitude toward museums today! They have received the breath of life. Today, old and young, the learned and the unlearned alike, have come to look upon them as resorts of interest, recreation and education of the most pleasurable kind. We have all come to realize that the presentation of life, thought and matter in concrete form makes a far more vivid and lasting impression upon the mind than any written record can do, and thus permanent, temporary and traveling exhibits of all kinds have sprung into existence. Among the most recent types of museum is that established by the American Red Cross at its National Headquarters in Washington, D. C. In its way it is unique, though its example is likely to be followed shortly by several foreign countries which have learned of its existence.

The idea of such a museum was conceived as early as the fall of 1918. It was felt that the experience gained in the War and the methods employed by the American Red Cross in its vast program, both at home and abroad, should not be lost, but should be perpetuated not only by documents and photographs, but wherever possible in such form as would best visualize its activities to the visiting public.

The idea grew rapidly, and a definite program was evolved with three objects in view:

(i) To preserve for posterity the history of the activities of the American Red Cross from the time America joined the Geneva Convention.

(ii) To provide a means of disseminating knowledge of American Red Cross ideals of service among the many thousands of visitors to Washington, D. C.

(iii) To memorialize the millions of Americans who dedicated themselves to the service of the Red Cross during the War.

The Museum was opened in September, 1919, with several small exhibits displayed in one room at Red Cross National Headquarters. As the months passed, more and more space was re

Miniature Model of Emergency Hospital
Erected by the American Red Cross in the Porto Rico Earthquake of 1918.

quired for the interesting material which was being collected, until at the present time two large rooms, the entrance lobby of the basement and the wide corridors of the building are being utilized for exhibits of the various services of the American Red Cross.

The general exhibits are grouped together as far as possible under the services they illustrate. Apart from the historical documents, records, charts and photographs descriptive of the development of the International Red Cross and the formation of the League of Red Cross Societies, there are many distinct exhibits, grouped under two headings:

(i) War Time Activities.
(ii) Current Activities.

The exhibits of War Time Activities illustrate: Red Cross service with our troops in Camps, in transit or at the front; service with our troops in Hospitals; service with Prisoners of War; service with the Blind and Disabled, in restoring them to normal life and training them in new vocations; service with refugees; service of Volunteer Workers in making surgical supplies and hospital and refugee garments of all kinds.

Particular attention is paid to the exhibits representing Current Activities. It is felt that a Red Cross Museum must not be merely a repository for historical relics, but must be a live factor in sustaining the interest of the public in the work of the Red Cross throughout the world. Therefore, the exhibits of Current Activities represent every service now being conducted by the American Red Cross. They illustrate the work of the Junior Red Cross; Disaster Relief; First Aid and Life Saving; Child Welfare; Nursing Service; Public Health Nursing Service; and the service of volunteers in garment production, community work and activities in connection with our demobilized soldiers and sailors.

The use, in general, of miniature models has been a policy of the Museum Committee. These models are reproductions of Red Cross activities as they were or now are conducted. They are generally about eight feet long by four feet wide, and contain

from fifty to two hundred figures painted from life. They are constructed by artists, and every detail of the surroundings and of the equipment employed is carried out with minute accuracy. The interiors are lighted by electricity, and the story together with statistics of the activity are attached to the side of the model for the information the visitor. At present there are ten such models, representing: Canteen Service Overseas, Canteen Service at Ports of Embarkation, Canteen Service in the Devastated Regions of France, a Front line Dressing Station, a Surgical Dressings' Workroom, a Workroom for the making of garments for the destitute peoples of Europe, an incident in the Red Cross China Famine Relief, a Red Cross Emergency Hospital in an earthquake disaster, a Red Cross Recreation Hut attached to a U. S. Military Hospital and a Recreation Camp in Paris for soldiers on leave. It is hoped that two models will be added yearly until every phase of Red Cross work is thus represented.

An interesting feature of the work of the Museum is the preparation of traveling exhibits for the Junior Red Cross. These traveling exhibits are arranged in stout wooden cases, five feet by two feet six inches by one foot, and are designed to acquaint the Juniors of America with the customs and handicraft of the children of foreign lands. with whom they correspond. There are eighteen of these exhibits now in circulation, four are in preparation, and there are plans for many others as soon as sufficient material is available. The importance of such exhibits for creating good will and understanding among the children of the world can hardly be estimated. Already 811 school classes in America are in correspondence with as many schools in fifteen countries in Europe.

To make Museum more complete the American Red Cross is anxious to obtain from individuals, and from Red Cross Societies of other countries, such material as will build up comparative exhibits illustrating the methods employed and by the different nations in conducting their Red Cross activities. Such material could include (1) Miniature equipment, such as the Red Cross has recently received through the personal generosity of Dr. Videbech, of the Danish Red Cross, illustrating an Emergency Operating Tent and the material used therewith; (2) Uniforms, medals and insignia, of which have already been received complete collections from the British Red Cross and the Japanese Red Cross; (3) Posters and stamps used in propaganda work or for raising funds. A very complete collection of French Red Cross stamps has recently been received and placed on exhibit.

Several works of art by well-known artists add to the interest of the Museum; paintings by Luis Mora, H. O. Tanner, Alexander Pope, Anna M. Upjohn, Robert Reid, Count Cossack, and others; pieces of sculpture by Gertrude V. Whitney, Antoinette Hollister, and the French Sculptor, Dubois. In addition, owing to the fine co-operative spirit of the U. S. National Museum and the Corcoran Gallery of Art, the Red Cross is often able to obtain on loan pictures which specially interpret the spirit and service of the Red Cross.

In addition to the Museum there is a well equipped Library at Red Cross National Headquarters, containing a valuable collection of books, pamphlets and records pertaining to Red Cross work, both in the United States and throughout the world.

The Museum is in charge of a Curator, and its policies and development are subject to the suggestions and approval of an Advisory Committee of Red Cross officers and of Museum experts, among whom are such well-known men as Dr. Hermon C. Bumpus, of Brown University, Mr. William de C. Ravenel, of the U. S. National Museum and Dr. Frank Chapman, of the American Museum of Natural History.

The Museum is open daily to the public all the year round; there is no charge for admission.

"Thine Is The Glory"
Painting by Luis Mora

AGRICULTURAL MUSEUMS

F. LAMSON-SCRIBNER
Expert on Exhibits, U. S. Department of Agriculture.

Read at the Meeting of the American Association of Museums, May 26, 1921.
(Illustrated by stereopticon views.)*

The purpose of this paper is to invite attention to the subject of agricultural museums, their aims and possibilities, and to briefly describe those now active or deserving notice because interesting historically. There is a growing demand for museums of agriculture frequently heard in the Department at Washington, and through the various agricultural organizations of the country. The field is an open one and the presentation of the subject seems timely.

AIMS.

The aim of an agricultural museum is to assemble and preserve collective exhibits, for reference and public display, of such products and articles as shall furnish reliable and practical information on agricultural subjects to all engaged in agricultural pursuits or in any way interested in such matters. Broadly speaking, its aims are to elevate intellectual standards and social conditions in our agrarian communities and to assist in developing an intelligent interest in that great field of endeavor upon which the very existence of the human race depends.

These purposes are attained by the proper display of its collections, by lectures, demonstrations, publications, exchanges with similar institutions and by co-operation with individuals, public or private organizations in the improvement of agricultural practices and development of our agricultural resources.

The agricultural museum overlaps nearly all others because of the wide range of its subjects drawn from every department of science and art, materials that form the basis of all national prosperity and wealth. Its collections interest directly the farmer and fruit grower, the dairyman and stockbreeder, in fact all who have to do with agricultural products, whether from the mineral vegetable or animal kingdoms, and indirectly they interest all mankind.

ACTIVE MUSEUMS.

The world's museums of agriculture are the National Agricultural Museum at Berlin, the Royal Hungarian Museum of Agriculture at Budapest, and the Agricultural Museum of the Rural Society of Argentina at Buenos Aires. These institutions are strictly agricultural in character, and aside from the general interest attached to their collections, it seems desirable because they are so few, to present here a brief account of them as a matter of record.**

THE NATIONAL AGRICULTURAL MUSEUM AT BERLIN.

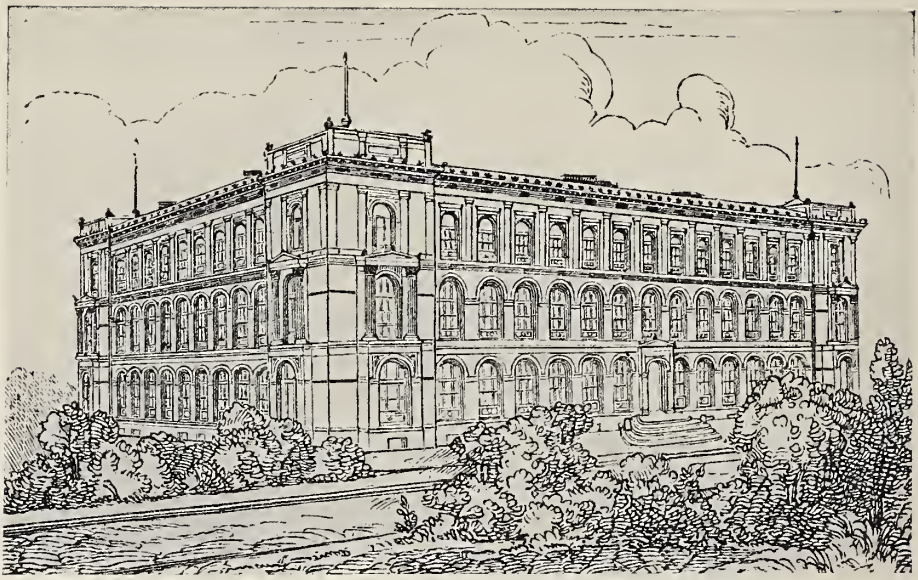
The National Agricultural Museum at Berlin, also known as the Museum of the Agricultural High School, with which it is connected, was opened in temporary quarters April 4, 1868. The collections, many of which were obtained from the Universal Exposition held at Paris in 1867, the World's Fair at Vienna, in 1873, and the Agricultural Fair, at Bremen, in 1874, were installed in the building they now occupy, in 1880. This building, located on Invalidenstrasse, is 72 meters long by 55 meters deep, and three stories high. The first two floors are occupied by the museum, while on the third are class and work rooms and the library.

COLLECTIONS.

Agricultural machinery occupies a large part of the ground or first floor. There are many models as well as actual machines in full size. The evolution of the harvester and the development of the plow, from the earliest periods to the present time, are fully shown. Here also are the interesting zoological collections embracing the osteology of our domestic animals, and

*The accompanying half tones are lent by The American Museum of Natural History.

**The agricultural museums at Lyngby, Denmark, and at Petrograd, Russia, are omitted because of insufficient data.



AGRICULTURAL MUSEUM OF THE ROYAL AGRICULTURAL HIGH SCHOOL, BERLIN, GERMANY

systematic zoology with special reference to animals and birds, in their relation to agriculture.

The principal collections on the second floor are the models of horses and cattle, of farm buildings, zootechnics, vegetable products, plant pathology, economically important minerals, agricultural soils, fertilizers, etc.

THE ROYAL HUNGARIAN AGRICULTURAL MUSEUM.

The Royal Hungarian Agricultural Museum was founded in 1896, for the immediate purpose of preserving the extensive and valuable agricultural collections made for the National Millennial Exposition. The present museum buildings, one of the Renaissance and the other of the Gothic type of architecture, were completed in 1904, at a cost of 2,400,000 crowns (about $480,000,) and opened to the public in 1907. A third building, or wing, in the Romanesque style, contains a lecture hall and the executive offices. They are closely connected and are very picturesquely located on the Island of Czechenyi, at Budapest.

COLLECTIONS.

The collections occupying the two floors of the Renaissance building, cover nearly the entire field of agriculture from agrogeology, agricultural botany, and agronomy, to animal husbandry, zootechnics, and agricultural machinery. A large series of wheat samples, in the collection of cereals, gathered from every part of the country for many successive years, illustrates changes which have taken place in the varieties during the period covered, or in the amounts produced on different soils, or under varying seasonal conditions from year to year. A feature exhibit is the State farm stables, showing the entire equipment of a first-class breeding establishment. In the collections are a number of famous statues of horses, besides models and oil paintings of the standard breeds of cattle. There is manifest in all the collections an intent to make agriculture attractive as a profession, as well as to promote intelligence and diffuse information on agricultural subjects.

The floor plan is rectangular, and the arrangement of the different divisions in the various rooms and corridors has been carried out with much care and with pleasing effect.

The Gothic building contains the collections of forestry, fish and game. The forestry exhibit includes forest products, silviculture, forest management,

Royal Hungarian Agricultural Museum, The Gothic Building

Hall in the Renaissance Section of the Museum at Budapest

SECTION IN THE RENAISSANCE WING OF THE HUNGARIAN MUSEUM

the insects and diseases affecting forest trees, and other subjects connected with the science of forestry. On the second floor are collections illustrating the chase, and skilfully mounted specimens of animals and birds of prey found in Hungary, and aquaria of the food and game fishes of Hungarian waters. The library containing works on the chase and other sports is located here.

In addition to its permanent collections and general library, the museum is well equipped with periodicals and journals, and its educational activities include lectures, practical demonstrations, the study of Hungarian and foreign agricultural literature, and exchanges with similar institutions.

The museum has a commercial aspect to the extent that it demonstrates forms of packing agricultural products desired by consumers; keeps in view the acquisitions of new markets; systematically collects the addresses of merchants, and gathers full information regarding price lists, tariffs and customs' duties, etc.

Every effort has been made by the managers of the museum to keep it up to date and in line with the activities of the time, fully realizing the great importance to the country of the interests it represents.

THE AGRICULTURAL MUSEUM OF THE ARGENTINE RURAL SOCIETY.

The third great museum of Agriculture is that of the Argentine Rural Society, established to preserve the splendid collections made for the International Agricultural Exposition held at Buenos Aires, in 1910, and to provide for a permanent display of the agricultural resources and products of the Republic, from Jujuy and Missiones to Tierra del Fuego.

The museum building is of substantial and pleasing design, and is located on the grounds of the Rural Society at the corner of Avenida Sarmiento and Calle Santa Fé, overlooking Plaza Italia. It is 90 meters long by 26 meters wide, and originally cost about $100,000. The interior is like one immense, well-lighted hall, with a broad gallery on all sides which adds materially to the exhibit space. Across the plaza are the Botanical Garden and Zoological Park.

COLLECTIONS.

The collections, now exceeding 30,000 numbers, have been selected and installed with much care, are well classified, completely labeled and at once impress the visitor by the neatness of their appearance and their clearness of purpose. The collections of wheat and flaxseed, among the most important

The Forestry Section in the Hungarian Agricultural Museum

Agricultural Museum
Rural Agricultural Society of Argentina, Buenos Aires

products of the country, are very complete and are neatly installed on specially designed stands that are a unique feature in this museum. The forestry collections, including over 750 kinds of woods, have been prepared in a manner similar to that of the Jessup collection in the American Museum of Natural History. The labels contain a great deal of original and important information in regard to the distribution of the species and their value for domestic and commercial uses.

The collections and general activities of the museum are classified as follows: 1. Natural Products; 2. Animal Products; 3. Agricultural Products; 4. Products of Agricultural Industry; 5. Products of Animal Industry; 6. Agricultural Machinery; 7. Rural Engineering; 8. Congresses on Agricultural and Zootechnics; 9. Publications and Exchanges; 10. Direction and Administration.

The museum is under the management of the Directors of the Rural Society, by which organization it is supported.

The collections have far outgrown the present accommodations and plans have been drawn for an additional building to take care of the Agricultural machinery and other new material.

A number of important congresses have been held and the valuable results of these meetings appear in the twenty-two publications which the museum has issued.

The annual attendance of the museum, which is open to the public two days each week, exceeds 100,000, not including the 30,000 or more students from the schools of Buenos Aires. One of the projects Ing. Sr. Carlos D. Girola, the Director, has in view, is the preparation of educational collections to be sent out, upon request, to various institutions throughout the country for the use of teachers.

The success of this institution is due to the untiring efforts of the Director. Without compensation, and with no models for guidance, but with entire freedom from precedent, and political control, Sr. Girola has achieved a task of the greatest value and importance to his country, and in a manner that commands only admiration. Argentina stands alone among the nations of the Western Hemisphere in the possession of a great and distinctly agricultural museum.

Museum of the United States Department of Agriculture.

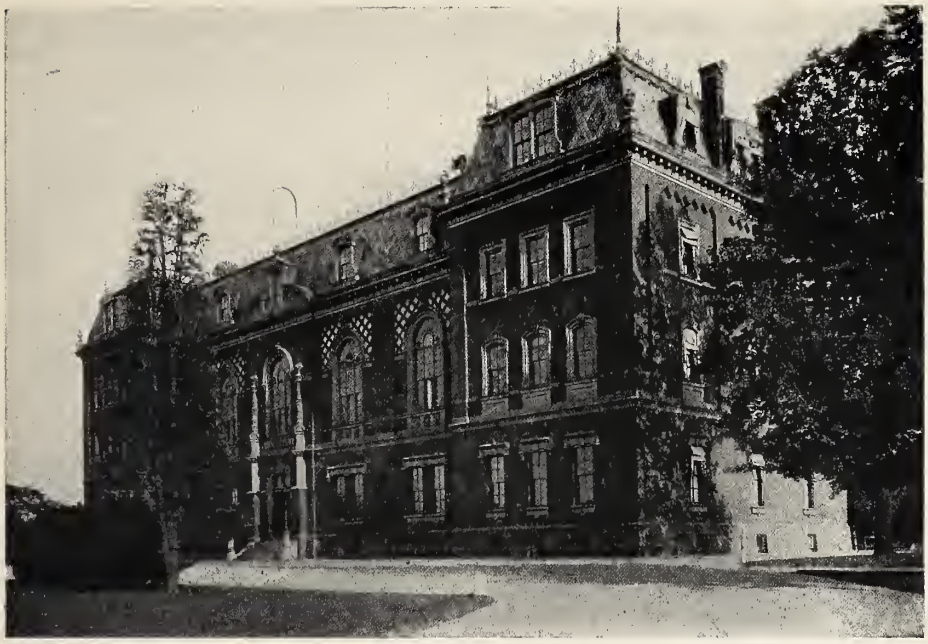
As a matter of history in the establishment of museums, the museum of the United States Agricultural Department that existed for a generation following its establishment in 1864, is interesting and worthy of record. The Agricultural Department was established by Congress, July 1, 1862, and the first Commissioner of Agriculture in his report to President Lincoln, dated January 1, 1863, pointed out the importance of a museum in the organization of the Department, and the general nature of the collections which it should contain*

A curator for the museum, who was also the entomologist of the Department, was appointed in April, 1863, and a systematic classification and registering of the donations was begun the following year. In 1868 the Agricultural Department building was completed and the museum collections were installed in a spacious hall one hundred feet long by fifty feet wide, on the second floor of this building. At this time the private collections of the curator, accumulations of many years' labor, were purchased by the Government at a cost of $10,000, and added to the museum.

The museum received a large increase of material by donations from the valuable collections made for the Centennial Exposition, held in Philadelphia in 1876, and provision was made to take care of these by the construction of a balcony along two sides of the museum hall. The exhibit cases in the balcony were somewhat smaller than those on the main floor, the latter being fourteen feet long by four feet deep and thirteen feet high, with solid dust-proof, ornate walnut frames.

The museum attained its greatest usefulness and importance during the

*"The museum is not intended to be a mere collection of beautiful, unique, or curious specimens, but a cabinet of reference emphatically deserving the name applied to it—'An Object Library, or Collection of Agricultural Facts.'" Reports of the Commissioner of Agriculture for 1867 and 1868.



BUILDING, COMPLETED IN 1868, OF WHICH THE MUSEUM OF THE AGRICULTURAL DEPARTMENT AT WASHINGTON OCCUPIED A HALL ON THE SECOND FLOOR.

few years immediately following the Centennial Exposition, when the value of its collections was estimated at $100,000.

The collections were still in the big hall on the second floor of the Department building, which is now occupied by the office of the Secretary, when the writer entered the service in 1885, and he well recalls the tall cases with their miscellaneous collections, particularly an interesting series of models of mushrooms and other fleshy fungi.

In 1887 the museum was moved to a temporary wooden structure which had been built to accommodate agricultural

TEMPORARY WOODEN STRUCTURE, BUILT IN 1887, FOR THE MUSEUM OF THE DEPARTMENT OF AGRICULTURE.

and mineral collections acquired from the first Atlanta Exposition, held in 1881. Some of the more important collections had already been transferred to the National Museum* at this time, and a few years later, 1898, when the museum was entirely abandoned, the objects regarded as valuable were either distributed to the scientific divisions of the Department or turned over to the National Museum, where they now form a part of the economic collections of that institution.**

Such, in brief, is the record of the rise and fall of the museum of the National Agricultural Department. It appears that it was established four years before the establishment of the agricultural museum at Berlin, fourteen years later it reached the zenith of its usefulness and that, after a lapse of 34 years, it ceased altogether, and has long since been forgotten by many now living in Washington, and the number is far greater who have never even heard of its existence.

Study Collections.

The research, or study collections, of the Agricultural Department are of great value and in some lines quite extensive. There is the great National Herbarium, rich in plants of agricultural interest, unrivalled in fact, in its grass collections, and plant pathology is astonishingly well represented. The entomological collections are particularly rich in economic species. There are large and valuable study collections of cereals, including Indian corn, sorghums, rice, etc., extensive collections of the agricultural soils of the country made in the soil survey work that is constantly going on, seeds of all agricultural plants of this and many other countries, wonderfully exact and beautiful reproductions in wax of our orchard fruits in great variety, interesting and most instructive pathological specimens illustrating the diseases of the domestic animals, etc. These collections are kept in the offices of the bureaus conducting agricultural investigations or in the National Museum, where they are taken care of by officials of the Agricultural Department serving the museum as honorary curators. They are all accessible to those carrying on original studies in the subjects which they cover, and taken together, constitute a very essential part of the equipment of a Museum of Agriculture.

General Considerations

Much has been written about Museums of Natural Science, of Fine Arts and of History. The pages of "Museum Work" are filled with interesting descriptions of these and other museums—telling about their management and how they are broadening their fields of usefulness by encouraging in effective ways, a closer contact with the people. One searches in vain, however, for even a single line about Museums of Agriculture, Why have we no Agricultural Museums and why do we find so little said about them anywhere. Is it because Agriculture is so commonplace. Or is there a predjudice against the term because it savors too little of science and art? Perhaps it is because the Museum presentation of Agriculture has never been made attractive.

Whatever the reason may be, the fact remains that agriculture offers a field for museum activity unsurpassed by any other subject. It includes almost every line of human endeavor; touches the lives of all peoples and draws upon almost every department of science and art in the exercise of its functions. Certainly there is abundant material for such a museum.

We may go to the museum of Natural History for our "wonder" exhibits, and if need be, we can go to museums for other materials. The Commercial and the Archeological Museums would each supply many things which, *reset to teach lessons in Agriculture*, could be added to our collections. The Museum of Comparative Anatomy would furnish subjects that would show relationship in our domestic animals and the types from which they sprung. From the Geological Museums could be obtained the rocks that have produced our agricultural soils, and from the Museums

*U. S. National Museum accession number 15703, February 4, 1885, records the transfer from the U. S. Department of Agriculture of a large collection of textile fibres—wools, cottons, silks, etc.

**A description of this museum and its collections was published in the Annual Report of the U. S. Department of Agriculture for 1877, pp. 118-148.

of Art—well, from the Museum of Art we could get those things that would make our Museum beautiful—increasing its interest and greatly enhancing its value.

But we need not go to the museums for any of our collections. All outdoors is replete with agricultural subjects. Just common, every-day subjects that we like because they are common and the more we see them the more we appreciate their value and importance; subjects interesting because of their relationship to each other or in the part they play in human affairs; and again subjects that will of themselves add beauty to our museum as they increase its value.

How many things there are for the artist with his palette and brush, or chisel and mallet! In the Agricultural Museum at Budapest is a magnificent painting by an artist of National fame, of two bulls in fierce combat. There is intense action in the picture and all stop to admire it. It is a most desirable agricultural exhibit and attracts people to the museum. There are other paintings on the walls of this museum and here and there are finely executed statues of famous horses and beautifully made models of all our farm animals. Such things suggest ways of making our museum most inviting to visitors. Do we not claim to have the finest breeds of horses, cattle and sheep in the world? Should we not have pictures or models of these with every pains taken to imbue them with life and action, either singly or in groups—wild horses on the prairie and great thoroughbreds in domestic surroundings.

Fine paintings may be used to illustrate great industries. Features could easily be introduced to make them attractive and give them a touch of human appeal. The beet sugar industry, for example, could be illustrated by a series of large pictures arranged around the wall of a closed pavilion so there would be no distracting views. There was such a series shown at the "Exposition of Industry and Labor," held in Turin, Italy, in 1911. In the center of the pavilion was a dais with seats from which the paintings were viewed. The various steps were shown, nearly life-size, from the harvesting of the beets to the manufactured products. They were all striking and full of interest, but the one view that left the most vivid and lasting impression upon the visitor was that of an old peasant in his big two-wheeled cart with shaggy horses wildly racing with his harvest load to shelter from before a sudden storm. There were minor figures in the scene—but the anxious, rugged face, straining animals, and dense, wind-driven clouds, all marvelously colored, gave a sense of action that was vivid in the extreme. This picture was not essential to the portraying of the industry, but its introduction was most happy and added interest and force to the exhibit.

Portraits of men distinguished for what they have done of lasting benefit to the agricultural industries of the country, should have place upon the walls of the museum, Senator Morrell, father of the Agricultural College Land Grant Act; Congressman Hatch, who made possible the establishment of the Federal State Experiment Stations, are examples, and one may think of great inventors, who have lightened the farmer's burden or enlarged his field of usefulness by their ingenuity and skill.

Turning to the world about us—everywhere there is abundance of material that is attractive or may be made so. Look over the cotton plantations of the South. How many, many interesting subjects the view suggests! Would we had time to enumerate them all. The varied farm life in New England. How inviting, how diversified are the interests! What a charming collecting field for our museum! Past endeavors, present achievments and ideals for the future mingle here in intensely interesting ways. The great corn fields of Illinois and Iowa; the endless stretch of wheat fields over the prairies of the Dakotas; the apple orchards of Washington and Oregon; the vineyards, the olive orchards and orange groves of California; the tobacco lands of Kentucky and other States, are but examples of choice collecting grounds, replete with good things, which, if properly presented by those skilled in the art of museum making for

visual instruction, would afford a perpetual source of delight and interest and a fountain of information unsurpassed in its bounty.

In a museum of agriculture it is preeminently important to provide for the display of fresh fruits, flowers and vegetables; for loan exhibits and for the frequent changes of material necessary to meet change in agricultural methods and practices. If the museum can provide for a chrysanthemum show or an exhibit of apples in their season, visitors will take an added interest in the institution and many who come to see the flowers or fruit will discover and carry home some of the useful and important lessons which its permanent collections teach.

A few years ago, Mr. Arthur C.Parke, in discussing "Habitat Groups in Wax and Plaster," before this Association, told us how our subjects may be interpreted in terms of natural environment so that we may look out upon the scene with all its realistic effects, as through a window. In the habitat group he says, "we find the most effective method of illustrating and of teaching the public." These groups are fast becoming the prevailing feature of Museums of Natural History and are rapidly changing indifference on the part of the public to eager and delighted interest. Agricultural subjects are well adapted to presentation by this method, its application being limited, as has been said elsewhere, only by funds, the imagination, the specialist's knowledge and space within the museum walls.

Homestead scenes typical of different sections of the United States, each so developed as to bring out those things that call to mind sweet memories of home life, are inspiring subjects for the application of these groupings. The opportunity is afforded to introduce little lessons in rural architecture, home adornment, landscape effects, pleasing arrangement of buildings, and of the fields or woodlands that stretch away in the background, and many other things that help to educate and refine. Let nothing be overdrawn or exaggerated, but select things from real life—the best there is—to inspire in the minds of visitors the desire and ambition to be the possessors of just such a home. Realistic examples are before him for contemplation and selection. Orchard scenes and scenes of the great western grain fields in which the foregrounds teem with life and activity, while extending far into the distance are thousands upon thousands of acres of golden grain or endless rows of fruit trees, are other suggestions that fill the mind with visions of wondrous possibilities in picture making.

Such subjects may be multiplied indefinitely. They are too numerous to be more than suggested, but we may think of the grand opportunities which the wide range of the field affords for the development of actual scenes in a museum of agricultural science, every one carrying some lesson of value in the most effective and pleasing way the museum worker has yet devised.

There is no phase or problem in museum art that has not its application in the building up and maintenance of a museum of agriculture from the foundation plans and installation of the simplest objects to the thoughtful development and construction of the most elaborate habitat groups, where realism and imagination work hand in hand with truth.

The establishment of an educational museum devoted strictly to agriculture opens practically a new and untried field in museum making in this country. The functions of such a museum are not only to make and preserve collections that shall interest and instruct, but also to make agriculture attractive as a profession. It must not only encourage, but also lead in those measures that shall secure to our agrarian communities their full share of happiness and contentment. Its establishment opens for us a new and inviting field and the time has arrived when the subject should be given the fullest consideration. A sentiment favorable to museums of all kinds is rapidly developing and the demands of the public are becoming more and more insistent for methods of visual instruction and entertainment so that "he who runs may read" and enjoy.

Our agricultural museum is neither commonplace nor lacking in elements of science, while its collections are filled

with potentialities eloquent with beauty. In our visions it ranks with the greatest and most exalted endeavors designed to educate the people and advance the standards of civilization. Its advent will mark the fulfilment of long cherished dreams and the achievement of ideals where science and art shall chant in unison the songs of Ceres to all mankind in a great American Museum of Agriculture.

THE WORK OF THE DETROIT CHILDREN'S MUSEUM AND ITS RELATION TO THE SCHOOLS

GERTRUDE A. GILLMORE, Curator

It has been said that a report should resemble a gown—long enough to cover the subject and short enough to be interesting. It is hoped that this paper will parallel the gown.

Two phases of the work of our Children's Museum which would seem of most interest to such a gathering as this are (1) the use which the schools have made of its Loan Department, and (2) the character of many of the exhibits in the Children's Museum Room.

To understand the connection between the Museum and the schools and to appreciate the problem of what the nature of the exhibits in the Children's Room should be, a brief reference to the conditions under which the Museum was organized may be pertinent here. The Detroit Institute of Arts found itself in possession of biological, historical and geographical material which did not properly come within its scope. In its art collections was some material not sufficiently rare to be put on exhibition. What should be done with such material was a question. At the suggestion of Mr. Burroughs, Secretary of the Institute, a conference was held with the superintendent of schools, at which time it was decided to establish a Children's Museum. The Board of Education was to delegate someone to organize it; the Art Institute to allow the Children's Museum to use the material described above, and to house the museum in two of the Art Institute's basement rooms; one to be used for exhibition purposes, and the other for a work room. While the superintendent realized that there was need of more illustrative material in the average classroom, he felt uncertain of how eager teachers would be to avail themselves of it. No pressure was to be put on the already overburdened teacher to borrow collections, lest she should feel, "Here is another thing I am expected to do." The use that critic teachers, cadets, and normal students had made of a small collection of biological material which had been gathered together in the Normal School, made the writer feel that many teachers would appreciate illustrative material if it fitted their needs and could be easily obtained. It was understood from the first that if principals of schools were willing, children from their respective buildings might carry the collections back and forth from the museum to the schools—the Board of Education providing the necessary car fare. No definite plans were made for the use of the Children's Room, except that Mr. Burroughs had thought that possibly classes might wish to come to the museum for instruction on a given topic. Just what this instruction should be, or how it should be carried out, was left for future development.

The extent to which the schools have used the Loan Department has been something of a surprise. Since it was organized three years ago, and without any pressure from "the powers that be," this department has increased its circulation first 200 and then 300 per

cent., with every prospect of a larger demand upon its resources next year. During the first year and four months of its existence, 306 collections were borrowed, which reached about 22,000 children. From September 15th to May 15th of the last school year nearly 1,500 collections have been sent out to teachers in 119 of the 153 schools of the city, and have already reached about 200,000 children.

The question is frequently asked, "How do you account for this response from the schools?" In part it has been due to the co-operation between the schools and the museum, but chiefly to changing the method and the response which children usually make when interesting illustrative material is used in their classes. Teachers have been made to feel that the museum was theirs; that it was a storehouse upon which they could always draw; that suggestions in regard to the purchasing of special articles to meet special needs were welcome. With the teachers has been discussed the extent to which material could be used with profit in the grades. Conferences have been held with supervisors, normal instructors, critic teachers, and others, to ascertain what material they would prefer to have used in their departments. A committee of the English Club, when re-organizing the English Course, met in the Children's Museum, in order that they might see for themselves what material the English classes could use. This free discussion with teachers and supervisors has been helpful both to the museum and to the schools. It has kept the resources of the museum plastic and has insured growth.

An effort has been made to put before the teaching force the resources of the museum. Lists of collections have been sent to every school, and whenever new material was available, a notice of the fact has been inserted in the Educational Bulletin which reaches every teacher. The amount of red tape involved in the drawing of collections has been reduced to a minimum. Any principal, teacher, or normal student, may call the museum by telephone, or send a post card stating what she wants and when she wants it. If she prefers, she may come to the museum and see for herself what there is on a given topic before entering her request. If a teacher feels a need for some article not in the published list, she is encouraged to let the museum know her need, for frequently she can be assisted. When requests are made for what is not in the museum, we have gone into the highways and hedges and hunted for it. With a very small sum of money to draw upon it has been exceedingly difficult to obtain what was really needed, and the standardization of collections has been one of our greatest problems.

Few collections are organized until there is something to indicate a need. It was necessary to have experience before coming to this conclusion. A collection showing some of the important steps in the development of writing and printing was arranged, only to discover that there was no demand for it. The writer had thought that material on such a topic as the dissemination of learning would be of interest to history teachers, but apparently she was mistaken, for even after much advertising not more than four requests have been entered for it.

Knowing fairly well the course of study for the schools, and many of the teacher's problems, an effort has been made to select not only the most important material, but also to keep in mind the capacity of the child and his interests; to so mark each article that with the least effort the teacher and the class could make the most intelligent use of what was sent. Criticisms from principals and teachers have been sought, for it was realized that if the museum did not profit by the adverse as well as the favorable criticisms, it would suffer accordingly. Through the co-operation of the Department of Special Education, children in certain manual training and art classes have made toys and other articles which the supervisor of Primary Grades wished to have used when the first grade children were taught to read. It has been possible, through the assistance of the Commissioner of Parks and Boulevards and the City Forester, to supply nature-study teachers in congested parts of the city with material which the children in such

localities could not obtain. Thus good use has been made of what otherwise would have gone to waste. It is intended to develop this line further this year. From every angle such co-operation is valuable.

Many Children's Museums are undoubtedly loaning much more material than ours, but considering the length of time it has been in existence, the response has been most encouraging. To such topics as geography, English, history and nature study, the material used in the class room has given an added interest. The attention of the children has improved when there was something concrete which helped them to comprehend what was foreign to their experience. Discipline has become less difficult; slow children have learned more quickly and have retained more; classes have more questions to ask and the teacher has found the lessons more enjoyable. All these factors, together with the emphasis placed on the project method and the development of the child's initiative have made the use of material in the class room an almost indispensable part of the teacher's equipment. Are the children more intelligent for having this material in their class room? If they are not gaining from it what they should, does the fault lie with the limitations imposed on its use by the museum, or does the fault lie with the use which the teacher makes of the material in the class room? The best method of showing illustrative material to children and having them gain from it the greatest amount of assistance with the least damage to the material, is a problem that the teacher and the museum must work out together.

The nature of the exhibits in the Children's Room was at first something of a problem. With but one exhibition room, to have them permanent was out of the question. If temporary, what should they be? With limited resources of money and material, was it not probable that before long one would exhaust the topics of interest to children? One appreciates the point of view of the youngster who said if he could once think of the subject for his weekly composition, it wouldn't take him long to write it. The brilliant idea occurred to him one day that his troubles would be at an end if he could think of some one topic on which he could write a series of compositions. The topic finally selected was this, "The World and What It Contains." On this he has been writing ever since. The museum expects to follow his lead.

It was felt that in order for it to serve the purpose for which it was organized, the Children's Museum Room must be a place which the child looked upon as belonging specifically to him. He must have a part in it, but how to accomplish this end was indeed a problem. It must be a place to which boys and girls would enjoy coming frequently. The plan finally decided upon has been to select some topic of general interest that fitted into the spirit of the times or was just then uppermost in people's minds. For example, two years ago, when patriotism and love of country were dominant ideas, in the Children's Museum an exhibit was held illustrating important periods in the history of Detroit. This year it has been a Pilgrim description exhibit. Exhibits of other types have also been held in the Children's Museum, but the project type has proved of greatest interest, and since it is unlike those which other children's museums have been accustomed to hold, it would probably be of more interest to an audience like this. Such an exhibit consists of a series of projects worked out by classes in different schools, and finally brought to the Children's Museum and there installed. Each project makes an important step in a logical whole. The museum supplemented the exhibit with material which it would be impossible for the children to make or secure. Frequently friends of the museum have been sufficiently interested to loan articles to round out a temporary exhibit. The completed project gave a general resume of a topic in a broader and much more complete form that it would be possible to treat it in any school, because it was the composite work of many schools with material derived from various sources. For example, when the history of Detroit was worked out, there were groups illustrating a Huron Indian

village, the coming of the French under Cadillac, Cadillac's village (or the Old Stockade), Fort Lernoult dating from English occupation, and the Campau House built after the Americans took over Detroit. These groups, with the exception of the model of the Campau House, were the work of the children in the city schools. The groups were arranged chronologically and placed through the center of the room, while in the cases behind each group was the material illustrative of the period. Thus behind the Indian village was a collection of Indian relics. There were valuable old maps of Detroit and pictures of Cadillac and important events in his life hung behind the group showing Cadillac's village. A map of Fort Lernoult, a picture of Pontiac, and relics associated with Pontiac's conspiracy and the English occupation of Detroit were shown, together with photographs of places of historic interest, dating from this early time. The museum is fortunate in the possession of relics associated with the War of 1812 and the battle of Lake Erie. These were on exhibition at this time. Behind the model of the Campau House were maps showing the changes that had taken place in the city from the time the Americans took possession of it in 1798 to 1916. There were also photographs and pen and ink sketches of prominent citizens and places of interest in the development of the city. Over the Stockade flew the old French flag of Louis XIV. Over Fort Lernoult was the English flag, and in front of the Campau House the American flag.

The data for the Huron village was obtained from the Ethnological Bulletins. This data was given to a third grade teacher who was at that time teaching the history of Detroit in her grade, and felt that it would be valuable for the children to prepare this project. When all the parts of the model had been completed, the class came to the museum and put it in place, the teacher of course, at hand to assist. The coming of the French under Cadillac was a project worked out by two classes. A manual training class made the canoes and paddles, and a sewing class dressed the dolls as French and Indians. The setting for this project was prepared at the museum and installed as in the former case. The kindergarten students in the Normal Training Class worked out Cadillac's village from a description and a map in the Historical Library. This model was prepared on a scale of a quarter of an inch to a foot, and was as nearly historically correct as the meager records would permit. A bit of the river was shown in front of the stockade, and at the side the French burying ground, Cadillac's garden, and a bit of the forest with a group of Indians passing along a trail. Fort Lernoult was the work of a Third Grade class. The data for this was also from the Historical Library. It was worked out to a scale in the class room and then brought to the museum and set up by the children. Through the co-operation of the English Department, paragraphs descriptive of important events and men prominent in the city's history were written by seventh and eighth grade boys and girls. The best papers were selected and placed beneath the picture or document which required explanation.

This graphic representation of a city whose history has been so varied as that of Detroit was exceedingly interesting and instructive to the children. In addition to this they saw their work contrasted with that of other children and they realized how, through co-operation, results could be obtained that would not be possible for one grade to attempt alone. In other projects which have been prepared, the extent to which different departments in the same school co-operated, as the drawing, English, manual training, and history, have brought about results that were perhaps more striking than those obtained in working out any of the projects described above. This type of co-operation we hope to develop much further. The children have been proud to think that they were able to make something good enough to be shown in the museum. Children from schools not represented in the exhibit frequently ask, "Why isn't anything here from our school? We would like to do work like this." While the results of children's work must of necessity be crude,

yet these crude attempts have been more interesting and educational to the children than exhibits prepared by the museum. Until the museum has more space in which to exhibit work, this project method will always be an important part of its work.

This year, in addition to our Pilgrim exhibit, there has been an exhibition of the art work of the children from the kindergarten through the fourth grade, a bird exhibit for Boy Scouts, an exhibit of kindergarten work for the International Kindergarten Union, and drawings from the Life Class of the Recreation Commission. The museum hopes to develop further this co-operation between other departments of the city so that in time all exhibits of young people's work may at some time be shown in the Children's Museum.

MUSEUM PUBLICATIONS

H. L. Madison.

One of the reasons so many valuable and readable papers written by the best authorities are not more widely used by the public is because they are literally buried in serial publications, Journals, Bulletins, Proceedings and the like, unrelated and unknown. Since they are not filable under subject headings and since the average borrower does not like to take out a large volume for the sake of a single short paper nor search thru many volumes for a number of such articles, this class of material is little used even by the specialist.

Because this is true of so much that is published by museums is it not time that consideration be given to putting such material into more usable form, even at the risk of discontinuing such time-honored publications as the Annual Report of the Smithsonian Institution, Proceedings of the United States National Museum, Bulletin of the American Museum of Natural History, titles which convey no meaning of the actual contents of the publications and therefore offer no inducement for perusal by the general reader, nor any guide to the student in search for information.

After examining the publications issued by some of our best Museums as well as by the various departments of the Federal Government and by Agricultural Colleges, I should like to ask, what is a *Bulletin*, a *Quarterly*, a *Memoir*, a *Monograph*, an *Annual Report*, a *Journal;* what are *Proceedings?* If the publications to which these titles are variously given be used as a basis for a definition of each; the designation *Bulletin* may be given to news sheets, popular informational publications, announcements and collections of unrelated technical papers, the term *Annual Report* used to cover valuable scientific reports as well as reports of the activities of organizations, the title, *Proceedings* may mean anything from the doings of an organization to collections of extremely technical papers, a *Journal* any sort of publication from strictly popular to purely technical, a *Quarterly*, something published 4 times a year, a *Monograph* or *Memoir*, usually a large volume, well done, on some single subject.

I do not wish to be understood as meaning that these names of publications should be dropped, but I do believe they should be restricted in their use so one may know when a Bulletin is a Bulletin; a Journal a Journal, and so on. If a Bulletin is a publication containing matter of only passing interest, ephemeral in nature as one man has expressed it, then let it be kept within its restricted range.

Among the publications I have had occasion to examine, certain of them indicate the lines along which improvement should go. For example, the Bureau of Biological Survey issues a series known as *North American Fauna;* the Bureau of Entomology has published seven volumes called *Insect Life*, titles easily catalogued and filed, but more important, titles which indicate definitely the exact contents of the publications.

Again, certain institutions, of which the University of California, and the Field Museum are excellent examples, follow a plan of grouping their publications according to subject matter.

The scheme is as follows:

Publication of.....Museum.
Anthropological Series
Vol. I. No. 1. Whole No.
Botanical Series
Vol. 1. No. 1. Whole No.
Geological Series
Vol. 1. No. 1. Whole No.
Zoological Series
Vol. 1. No. 1. Whole No.
Report Series
Vol. 1. No. 1. Whole No.

In such a plan, all botanical papers, for example, would be numbered in sequence for the Botanical Series volume in the making at the time of publication irrespective of other papers belonging to any other series the relation to which, and therefore to all the publications, being shown thru the whole number only. Under such an arrangement the subject title is in display type either as the title to a paper or to a volume of the series, while the name of the publication, as for example, *Publications of the Blank Museum, Geology Series, Vol. 1, No. 1, Whole No. 40;* is in small 6 or 8 point type near the top margin of the first page of each paper or number. In this connection may I diverge enough to call attention to the need of greater care in designating a publication. Some one page, usually the title page, should bear the following facts: Name of publication, title of publication, volume, number, date, frequency and place of publication.

Such a scheme has definite advantages over the prevalent method. First, it facilitates cataloguing by the cataloguer who often must read a paper through in order to determine how it should be filed, or to the user to whom proper cataloging means the saving of valuable time. Secondly, it makes for economy in publication. The demand for any single series, not including that from Libraries, would be considerably less than when the papers belong to all series are printed under the general title of Bulletins or Proceedings. Each specialist would subscribe for the series in which he were particularly interested thereby making possible a smaller issue of each and hence of the whole.

It would greatly assist the user in that it would make the material on any one general subject available in the smallest possible compass of pages and shelving. The student of ethnology for example, would not be obliged to possess a large amount of printed matter wholly foreign to his work in order to have at hand one short but invaluable paper on Pomo Indian baskets. Of course, the alternative is reprints, which are forever getting misplaced or lost or which cannot be had from the exhausted supply of the generous author

Within reasonable limits this method could be extended wherever the amount of material warranted, for example:

Zoological Series—General Zoology.
Vol 1 No. 1. Whole No.
Entomological Papers
Vol. 1 No. 1. Whole No.
Ornithological Papers
Vol. 1 No. 1. Whole No.
Conchological Papers
Vol. 1 No. 1. Whole No.
Fisheries Papers
Vol. 1 No. 1. Whole No.

While not familiar enough with matters relating to Art to offer even a suggestive scheme, I see no apparent reason why this same general plan should not apply.

At present this great mass of material is being handled by such guides as Poole's Index or Wilson's Bulletin, indispensable under the circumstances, but often useless for some desired paper.

Another alternative is a costly and cumbersome card catalogue of such papers. Technical publications should be so issued that all papers of any one general subject could be filed with the books on that subject. As matters now stand, my stack permit takes me first to the material filed under a general subject, say of Anthropology, but I soon find myself among the basement stacks of Annual Reports, Proceedings, etc., searching out some paper which a card index tells me may be found there.

The gist of the whole matter is, we

place a higher value upon the vehicle of the publication than we do upon the subject matter published, ignoring the fact that the tons of information now in dust storage is only valued in direct proportion to its usability.

A YEAR'S WORK AT THE FAIRBANKS MUSEUM

Inez Addie Howe.

In previous papers I have told you of the workings of our Museum, educationally and otherwise. This year it is my purpose to state briefly the work that was actually accomplished between May 1st, 1920, and May 1st, 1921.

Beginning with May, our work with the schools is largely field work for bird and plant study. Bird study is always the more popular subject with the children. During May and the early days of June, 1920, fifty field trips were taken, with a total of seven hundred children and their teachers. Thirty-seven boxes containing common birds are lent to the schools and they are in constant circulation during the period of bird study. Besides regular lessons on bird life given in April as an introduction to the field work, I give many special "Bird Talks" during the season of out-of-door work. I always have a flourishing Junior Audubon Class under my own direction, while I assist and encourage teachers to form as many classes as possible.

With the coming of June, the Horton Bird Contest is our *great* event. 1920 was the first year that a division of this contest was opened to first and second grade pupils. The results were most gratifying. One hundred forty two pupils from these grades entered the contest. Of this number, thirty-seven were 100% pupils in their own division, and had to try with third and fourth grade pupils before prize winners could be found. The final result was three second grade boys absolutely tied on the correct recognition of thirty common birds, males and females. They shared equally in the Horton cash prize of three silver dollars, offered for their division. This was to us very conclusive evidence that it pays to begin Nature Study in the earliest days of a child's school life. One hundred seventy-two pupils entered the higher divisions and did creditable work. In addition to the cash prizes offered by Mr. Horton the Museum gave five copies of Reed's "Bird Guide" and several sets of bird pictures to pupils who scored especially high in the contests. Besides the knowledge gained, these pupils have acquired a genuine love for the birds and a desire for further study along Natural History lines.

With the close of schools in June, my time is nearly all devoted to the botanical work of the institution. In a previous paper I told the Association of our living flower calendar which we keep each year at the Museum. Last year was the best we have ever had. Eight hundred five species of flowering plants ferns and fern allies, were shown from April 7 to October 22. Of this number twenty-five were new to our local Flora, and two to that of the State of Vermont. Many herbarium specimens are exchanged yearly with other collectors and institutions. St. Johnsbury and vicinity are a botanist's paradise, and many noted botanists are guests of the Museum each year and are personally conducted to the habitats of the species they wish to see.

Summer interests with the children are insect and stamp study, besides answering their endless questions on general matters. During the summer months our visitors are so numerous that much of the time of the entire staff is devoted to docent service.

With the re-opening of the schools in September, class work was resumed. From September, 1920, to April, 1921, inclusive, forty-five class lectures per month have been given to the public schools. During the months of November, December, January and February, nine lectures each month were given to the Biology Department of the local Academy. Many other divisions of

Academy students were brought to the Museum to study our exhibits when no special lecture was requested.

Beginning with the first Saturday in November, and ending with the last one in March, the Story Hour is conducted for the children each week.

The list of subjects for the past season was as follows:

Nov. 6—A Trip where Bananas and Spices Grow.
13—Our Brothers in Hawaii.
20—Pilgrim Boys and Girls in Old New England.
27—How Eskimo Children live.
Dec. 4—A Trip to California.
11—Indian Stories.
18—The Best Christmas Gift That St. Johnsbury Ever Had. (A story of the founding of the Museum.)
25—Closed.
Jan. 1—Closed.
8—Birds.
15—How Girls and Boys of Other Lands Play.
22—How the World Travels.
29—The Story of a Silk Dress.
Feb. 5—Our National Parks. Speaker, A. H. Dinsmore, Supt., U. S. Bureau of Fisheries.
12—Stories of Lincoln.
19—Stories of Washington.
26—Birthdays of Longfellow and Lowell.
Mar. 5—Stories of Bird Life.
12—If I Were in Florida.
19—A Trip to Alaska.
26—Springtime is Coming.

The average attendance on Saturday mornings has been fifty-two. The stories are fully illustrated by stereopticon and in addition to the stories the children are taught to sing one or two appropriate songs each week.

During the past winter two public lectures were given at the Museum. The first on Friday evening, Feb. 4th. by Mr. A. H. Dinsmore, Supt., U. S. Bureau of Fisheries. His subject was, "Memories of the Yellowstone." It was a timely lecture, fully illustrated by colored slides from photographs made by Mr. Dinsmore, himself, during his many exploring trips in the Yellowstone region.

The second was an illustrated lecture on "Bird Life," which I gave on the evening of March 11th. A set of fifty beautiful colored slides was secured from the Massachusetts Department of Ornithology for this occasion. Both lectures were well attended and much appreciated by the public.

On March 26th, the Annual Bird House Contest took place. This year there were thirty entries, which means a substantial addition to the bird homes in this community. This contest has come to be a notable event in the lives of the boys of the manual training department of the public schools. The Museum offers suitable prizes of tools and scout appliances for the best bird houses and feeders constructed by the boys in their regular manual training classes. The results are most gratifying. The boys not only do excellent construction work, but they become deeply interested in the habits of birds, that they may build just the right type of home for them.

The April series of Museum Lessons is all on some phase of Bird Study for all grades below the Junior High School. In the Junior High School we correlate all the year with Geography and Science in the first and second years, respectively.

This year a special series of talks on the Birds of South America is being given during April, to sixth grades that are studying that continent.

At present the field work is fast going on, and the Horton Bird Contest has been re-organized for 1921, with a division for each grade.

This is only a brief outline of our more conspicuous work. It gives no idea of the routine work done by the staff each month, the numerous questions answered or the records that are kept for the United States Weather Bureau and the Biological Survey.

This little paper will, however, have served its purpose if it conveys to the American Association of Museums a correct impression of the services rendered to the public by the Fairbanks Museum of Natural Science, in the beautiful country town of St. Johnsbury, Vermont, with its population of 8,000, the majority of whom are staunch friends of the Museum and its work.

COMMERCE MUSEUM DEVELOPMENT IN COLLEGES

RALPH L. POWER.
The University of Southern California, Los Angeles.

Some time ago there appeared in the columns of this publication over my signature, "Commerce Museums in American Colleges," which reviewed the development of such departments as were well known at that time.

In the meantime, a number of additional or new collections have been "discovered," and this article is to bring up to date the previous material, although no attempt is made to make mention of the museums described a year ago, which included the Commerce Museums at Boston, Iowa, Oregon Agricultural College, Wisconsin, and Michigan.

Although the fact is not well known, the James Milliken University, at Decatur, organized a commerce museum in the School of Commerce and Finance, in 1907. Separate quarters are maintained for the collection, which is managed entirely by members of the faculty. The Director states that classes in Geography of Commerce and Natural Industries and Resources use the exhibits in class instruction.

There is no separate commerce museum in the School of Commerce at Georgia Tech, but it is interesting to note that a small collection of resources has been under way for several years. In addition, several special exhibits have been on display and the Associated Advertising Clubs of the World at the close of the Atlanta convention last summer donated many of the exhibits to the School of Commerce.

The combined Colleges of Engineering and Commerce at the University of Cincinnati established a separate commercial museum in 1915, under the direction of the faculty. The material is used extensively by classes in Geography and Commerce. The exhibits are used either in classrooms or in the museum quarters.

Last year's development includes a definite museum nucleus at the Research University in Washington, D. C. In this new institution, the College of Commerce, which includes the School of Foreign Secretarial Service, has gathered representative exhibits of extractive industries, and some manufacturing, for classroom work. The Research University is being largely developed on a co-operative plan by Federal employees for Federal employees and the museum has made progress as need has been shown. It is probably true that the food products of foreign countries will claim a large share of the space, since many of the students are preparing for commercial or governmental service in foreign lands.

One of the oldest of our collegiate institutions—the College of William and Mary in Virginia—took steps to form a series of illustrative teaching aids a year ago, and much preliminary work was made in the commerce museum. Ample quarters were provided for some forty or more industrial exhibits which were utilized in class instruction. No progress has been reported during the past year in developing the collection.

The University of Virginia is making rapid strides in business education, and this summer the $200,000 gift of Paul McIntyre, Esquire, for the School of Commerce will be available. With the modern equipment it is hoped to firmly entrench a museum of commerce at the earliest possible date.

Washington and Lee University, in Virginia, having the oldest School of Commerce in the South, has made ample provision for this department, in the separate commerce building, but as yet no commerce museum has made its appearance. In the not distant future, it is possible that there, too, such a collection may come into existence.

From correspondence which the writer has had with Colorado College, it would seem that immediate action

will be taken to have their new museum material ready for the opening of college next September, making it the first collection of its kind in the Rocky Mountain State.

One of the most recent formations in commerce museums is at the University of Southern California, in Los Angeles. A few months ago the exhibitions were assembled and cases prepared for the various displays. At the University of Southern California a definite schedule is maintained for the use of certain exhibits in classes, thus eliminating the criticisms of some college museums that few students actually see or use the exhibits. Los Angeles, itself, is a city which believes in commercial exhibits, and the Chamber of Commerce has for years maintained a wonderful collection of articles grown and produced in Southern California.

This completes the resumé of the past year, except that we must note, with considerable regret, the passing of the commercial museum which was established more than fifteen years ago at Dartmouth College, in the Amos Tuck School. When the building was remodeled last year, no provision was made for museum quarters. As a matter of fact, in late years no concrete use was made of the museum as a whole, and many people believed that the distance from the college to large centers of commerce or industry perhaps lessened the value or the practical use of displays. At any rate, the collections are now disbanded, probably due, among other things, to administrative problems.

The year has been one of considerable development in commerce museum activities. During the war period, there was absolutely no growth in this work. It was thought that this might continue when firms retrenched after the war, but such is apparently not the case if we consider museum developments in commerce the past twelve or fifteen months.

A SMALL AMERICAN MUSEUM ITS EFFORTS TOWARD PUBLIC UTILITY*

By John Cotton Dana
Director, The Newark Museum Association, Newark, New Jersey.

I. Foreword.

This report is written in the belief that the varied experiments in museum practice which it briefly outlines may serve as an epitome of much of that educational work which has been taken up in recent years by many museums in America. The museum it describes has all the advantages of youth and of freedom from the embarrassments of precedents and of large and valuable collections. It has the good fortune to be permitted to try many things; and has always had present, in its twelve short years, the challenge to effort presented by a community which is without experience in supporting, using or visiting museums and asks only that something of interest and value come forth from this, its new and strange institution.

II. How the Museum Originated

The trustees of the public, tax-supported library of Newark, N. J., an an industrial suburb of New York, with a population, 1921, of 420,000, asked the city government in 1909 to buy for $10,000 a collection of Japanese prints and curios, and present it, as a foundation of a public Museum, to a quasi-public corporation, chartered as the Newark Museum Association. The city government did as asked, and has since then given to the association in annual installments a total of $165,000.

In the twelve years since it was founded, the annual dues of members of the association, now numbering 3,200, amounted to $46,000 and the association acquired, chiefly by gift, about 13,000 objects.

*Read at the Congrès d'Histoire de l'Art, which was held at the Sorbonne, Paris, in September, 1921.

The association was formed, so its charter says, "To establish a museum for the reception and exhibition of articles of art, science, history and technology, and for the encouragement of the arts and sciences." These words mean that the association may collect such objects as are found in museums of any kind and may use its objects in almost any manner, and may promote education on almost any subject.

Minerals, plants, economic fibres, roots, seeds and leaves used in medicine, objects illustrating Indian life, all to a total of several thousand items; and paintings, textiles, bronzes and objects of many other kinds came to the museum soon after it was established. These helped to fix in the minds of the managers the fact that they were developing not a museum of art, or science, or technology, or history, or any other one type, but a composite of several museums, unified, not by a common subject, but by a common purpose.

III. Why Composite in Character

It was obvious that Newark ought not to attempt to duplicate or to parallel, save as its own special needs demanded, collections in the great museums of New York City, any one of which can be reached from Newark in less than two hours.

Newark has a wide range of industries. This fact suggested that its museum should include departments of applied art, of technology, of commerce and transportation, as well as of fine art and pure science.

A study of museum literature, of the methods of American museums, and especially of such activities of existing museums as aimed to promote a wider and freer use of museum objects, showed that ancient conventions have museums firmly in hand; that most museums tend to become storehouses, used more to please and educate curators than to entertain and instruct the public; that they are quite averse to change, and that few among them exercise an influence on their respective communities at all commensurate with the cost of founding and maintenance.

It appeared that in a few museums—an increasing number each year—efforts were being made to give definite useful service, by loans, by lectures, by publications, by docents and by modifications of arrangement and management.

No careful study seems to have been made of what a given community will use, will enjoy, will profit from and will cheerfully support in the form of a museum. Nearly all museums have either grown haphazard, or in accordance with preconceived ideas of donors, trustees, directors and curators. The obvious course for a museum association which aimed to create a museum to fit the the tastes and needs of its community, was to proceed by a series of experiments, with consequent acceptance or rejection of each as helpful or as useless.

Four years after the association was established the Director of its museum printed this statement of what, in his opinion, should be its aim:

> "We should try to develop, here in Newark, a group of museums, in the fields of art, science and industry, of the modern type. Our Newark museums, that is, should be of immediate practical value to Newark citizens, old and young. They should appeal to all of us, to the newer people as well as the older. They should reflect our industries, be stimulating and helpful to our workers, and promote an interest here and elsewhere in the products of our own shops. They should be the handmaidens of our schools, helping to discover among our thousands of young people those tastes and talents which may lead them to such accomplishments as will bring profit, credit and civility to our city. Our museums should do these things in all the fields they touch; in fine art, in the applied arts, in industry, in the mere making of honest goods which is in itself a fine art, and in pure and applied science."

IV. Housing: Income: Results Summarized.

The Museum has been housed in the building of the Newark Public Library, and its space for exhibitions, offices, storage and shops is less than 7,000 square feet. This fact has compelled it to change exhibits frequently, and to

close experiments as soon as their success has been fairly well demonstrated.

The total cost of all work done—that is, of all salaries—for 12 years, has been about $85,000. Objects and equipment have cost about $65,000; and rent, heat, light, special installations and publications, about $36,000. Total attendance roughly counted for 100 specific exhibitions up to December, 1920, has been about 500,000. Thousands of objects have been shown in the library's corridors and public rooms, where they have had many interested observers among the library's 750,000 yearly visitors.

V. Schools: Other Museums.

The public school system is the dominating educational influence of the city. The annual expenditures of the museums has been less than half of one per cent. of that of the schools. The independent educational work of an American museum must be of the slightest value if it is not carried out in close harmony with and in a clear understanding of the local system of public education. The Newark museum consequently engaged in its first years the services of an educational advisor, a person of long and varied experience in public schools and a student of education. Her advice has been of great value. Members of the staff have examined all available material on museum management and have made about 300 visits to museums, often at the association's expense. The educational advisor alone has made more than 100 of these visits of inspection. First hand reports of work in other museums, even in those in far western states, have thus come to us.

Many of our observations and conclusions on museum method have appeared in print, in journals, pamphlets and books.

VI. Wide Range of Exhibits.

Limited space has made it impossible to have permanent exhibits, even of paintings and sculptures. This has been fortunate, so we conclude, and has led us to question the value, save in very large museums, of what may be called permanent gazing galleries. We keep most of our collections in a storage warehouse.

Exhibits of small groups of paintings, usually borrowed from American artists, lasting from four to six weeks, have been held every year, often more than one. Moderate success only has met our efforts to popularize these exhibits. They are fairly well attended, but seem to have little influence; to be, in the phrase Lord Sudeley uses in a recent article, of slight "public utility."

Early efforts to persuade local manufacturers to supply us with examples of their products, and of materials showing steps in their processes, were not successful.

VII. A Few Exhibits Described

Hoping to arouse local interest in this method of presenting Newark's industries to Newarkers, and especially to young people, we prepared, in our fifth year, an exhibit of the clay products of New Jersey, a state, with a population of over three million, which is in a large measure a manufacturing suburb of New York and Philadelphia. This occupied about 4,000 square feet of floor space; it was the immediate excuse for compiling and publishing pamphlets on the history and technique of making things of clay, which still find use in our schools; it attracted several thousand visitors; and, especially through the daily presence of a skilled potter who made, baked and glazed pottery, was intensely interesting to both old and young. Our art classes visited it. Women who had never before taken an interest in fine pottery were led to an intelligent appreciation of it and to a greater domestic use of beautiful things. Children in elementary schools were helped by docents to note carefully what they saw and to find therein what pleased and what displeased them. Even classes of blind children felt and enjoyed qualities of form and texture under the instruction of the same docents, who were volunteer helpers from women's clubs.

In our sixth year we gave a similar exhibit of New Jersey's textile products which was even more successful than

that of clay products. Each of these exhibits was six months in preparation. Both were looked upon with favor by industrialists. With the textile products, as with those of clay, were shown, by samples, steps in manufacturing processes, and, to a moderate extent, processes themselves. In the textile exhibit, were to be seen a woman spinning with distaff and spindle, another at a spinning wheel, a crude hand loom, a small Jacquard, copper rolls for printing in colors, and other process illustrations.

VIII. The Art Element in All Exhibits.

While many of our exhibitions have been definitely industrial, the art element has been absent from none of them; we have attempted, that is, to touch each of them with that indefinable quality which gives to the simplest of human products grace and charm. For all of them the posters, circulars, catalogs, letters of invitation, acknowledgements, etc., were designed and printed with such taste and skill as we have or can afford to employ. Color of walls, methods of lighting; character of furniture, mounts, cases and fittings; manner of arrangement; labels, legends and explanations, were all studied with a view to making the whole and all of its parts inviting and—if the word is not here too ambitious—beautiful.

IX. Geography and Commerce.

The most difficult problem we attacked was the presentation of the resources, products, manners and customs and geography of the Republic of Colombia, South America. We hope that by this exhibit we showed that it is possible to present in an attractive and informing way, even in a small museum, the salient features of a distant land, and to make it seem, to both young and old, a part of that same wide field of human endeavor, of that same battleground between man and nature, in which the observer lives. Much time and energy were given to this exhibit during an entire year. It had a peculiar value, largely through the wide publicity it gained, in softening the asperities which the relations of our own and Colombia's governments had aroused; and from both governments it received hearty approval.

X. What Other Exhibits Covered.

Of the hundred exhibits which have been prepared in the 12 years, many were of course quite small and easily installed. Descriptions can be given of a few of the more important only. We have shown, in addition to paintings already mentioned, Greek and Renaissance sculpture, in casts; small American and other bronzes; the work of engravers of the first rank; the printing of America's leading printer; a step by step description, with many examples, of the designing and making of posters and of advertising in colors; the work of our best photographers, as well as of a local camera club; war and other posters; the applied arts of the American Indian; stencil and batik work; pottery and porcelain; and loan collections of Chinese and Japanese art.

XI. History.

Our one historical display had to do with the life of the Colonial Period of American history. For this we constructed a full-size model of a kitchen of colonial times, the room which, before the invention of stoves, was in most colonial houses the only place warmed in winter, the cooking and dining room and the center of all family life. With it were displayed domestic utensils in common use 100 and 200 years ago.

In our industrial city, where most of the school children are of foreign birth or parentage, the artistic value of this exhibit was not small. Our country's contribution to art has been chiefly, so far, of that restrained, austere type produced by the Puritan spirit, and called colonial. This we here found opportunity to emphasize.

XII. Applied Arts of Germany.

From Germany we obtained ten years ago a large group of objects in the field of the applied arts. This filled all available exhibition space, attracted

many visitors, and was shown by request in the museums of six other large cities. We have long tried to secure similar exhibits from France, thus far without success.

XIII. A Civic Problem.

The problem of how to get the most help in the development of our country from our millions of immigrants is always in process of solution. We dare to hope that we helped the process locally to a modest degree by holding, five years ago, what we called a "Homelands Exhibition" of textiles contributed by at least twenty of the groups from other countries which our city has attracted to herself.

The materials for this exhibit we secured by asking the pupils in the 16 schools, most of whose pupils, numbering in each 1,000 to 2,000, were foreign-born, or children of foreign-born, to bring from their homes to the schools, textile articles brought by their parents from their home countries. Museum assistants then went to the schools and selected from the large collections there found the articles that seemed best suited for display. In the museum these were installed in our best cases with all the care and skill we could address to the task. Ample labels were provided. Visitors, old and young, of at least 20 different nationalities came by thousands to see the display. This work led to a still more elaborate exhibition, filling a dozen rooms in a huge school building, covering all the household arts, and accompanied in the school's assembly hall by a series of plays, songs and dances, given by the foreign peoples after their own ways.

Our country is not getting the full value of the heritage in feeling for beauty and skill in crafts which many of her immigrants bring with them, and we believe that these exhibits helped many to appreciate that value.

XIV. Educational Work.

To all our exhibits we have tried to add certain definite educational work. This includes descriptive labels, forming in some cases complete stories when read in sequence; leaflets and pamphlets some of which have been used for reading and study in the schools; guides to conduct classes from schools or groups of elders and explain exhibits; attendants competent to talk with knowledge of the exhibits of which they temporarily have charge; and notices to the heads of schools and their teachers of such displays as we think will interest the children in their care.

Our efforts to attain a good measure of public utility have been chiefly in the field of education.

The public library, in whose building the museum is housed, devotes much of its energy and funds, as do all public libraries in this country, to efforts to be attractive and helpful to young people, and of course finds that the one open way for these efforts is through the educational system of the city—the public schools. Each year it lends small libraries for home and classroom use to several hundred teachers. It has in its equipment a collection, constantly growing in size, of about 500,000 pictures arranged alphabetically by subject under several thousand headings. We call this a collection of "pictures," meaning thereby to suggest that they are chiefly illustrations of things in the book of daily life; they include, however thousands of designs in scores of fields, obtained largely by taking apart good books and portfolios, several thousand photographs of famous works of art, and reproductions in color of thousands of great paintings. They are lent for school use to teachers, who make, if they will, their own selections through personal inspections. These picture loans total annually about 75,000.

The library has also about 3,000 prints which present quite well the history of print-making from its earliest days, and cover all methods. It is perhaps more a collection for the lay student than for the artist. It is made readily accessible.

Supplementing the collections of "pictures" and of "prints"—and supplementing also, as do both of these, the museum collections—is the library's collection of 2,000 large photogravures and of the best available color-prints of some of the world's great paintings. Of these about 500 are mounted, matted

and arranged conveniently for use just as are the prints. For them the library has on hand a stock of simple frames, glazed and with movable backs. To any applicant who buys one or more of these frames—they are sold at cost—are lent such of the photogravures or color-prints as he or she may choose. The borrower keeps the pictures for several months.

XV. Lending Museum Objects.

Almost inevitably the museum, as soon as it was well established, began to lend to teachers objects, just as the library lends books and pictures. It is impossible here to describe the things that are thus lent to make the school studies fuller and more interesting. They number about 4,000 and are constantly added to. Insects, birds, minerals, textiles, sculptures (in plaster), decorative pottery, dolls in the costumes of many countries, objects illustrative of manners and customs of other peoples—these suggest the collection's range. Teachers come to select in person or send requests. Shipments are made twice each week by van. The total lent each year is now about 9,000.

XVI. A Children's Museum.

For several years, as long in fact as space therefor could be found in quarters which each month were more crowded, the museum gave up a room to a group of objects and pictures selected, installed and labeled with special reference to the interests of young people. In was, in effect, a children's museum. The person in charge was able to arouse in young visitors, especially in those who were observant and in those who had a native bent for collecting, the wish to form associations or groups. These groups united in a junior museum club, held many interesting meetings, published an occasional journal, brought objects to the museum and helped to install them and to label them until they formed admirable displays.

Thus we try to supplement what is inevitably the wholesale, standardized work of the schools, in science and art, by looking out for the artistic and scientific interests of variants or "sports," from among whom will come those who shall some day make American art commensurate with American industry.

And the fact that live museum discipline is always freer than even the livest discipline of a library is good for the whole tone of the library atmosphere. Libraries attract readers; museums attract observers and doers. It is good to see non-reading children who have been setting up a case of shells, crowding the desk where books are lent to take out "a book on mussels, with plenty of pictures;" and it does a reader of fairy tales no harm to be presented with a museum club button bearing the effigy of the Great God Pan.

XVII. Library Method and Museum Method

The tax-supported group of museums here briefly described is, as has been stated, in the building of a tax-supported library. The librarian of the latter is the director of the former. Naturally, and indeed almost inevitably, the manner in which the library is presented to its owners and users—the residents of the city—was from the first adopted, as far as conditions permitted, as the manner in which the museums should be presented to the same residents. This manner of library management has developed in the past 40 years, beginning with the method of acquisition and seclusion, and gradually changing to the method of acquisition and service. It began with the thought that a library should first of all strive for size, completeness and for the reverence of the unlettered and the respect of the learned; it grew slowly to the thought that a library should first of all strive to be of immediate practical aid to all of the community that supports it. By adopting this thought it gained vastly in general esteem and therefore in financial support. Consequently it has enjoyed opportunities for acquisition and enrichment of resource such as would never have been granted to it as an institution chiefly set upon acquisition and seclusion.

It would be easy to enlarge upon this development of the American public

library from a closed temple of "wisdom undisturbed" to an open workshop of delight and learning.

It may with much truth be said that museum method is today in this country at about the point of development at which libraries were 40 years ago. Changes, however, are rapidly taking place; and as has been already frankly said, this paper, descriptive of some of the manners and customs of a young, small, and in its content unimportant, museum, has as its chief excuse for being, the fact that it suggests the rapid development among our museums of the thought that they should first of all be of direct and useful service to those who found and maintain them—the general public. Well nigh all of the many things that are being done in Newark are being done elsewhere.

Sept. 1,

COLLECTING OLD HOUSES FOR A MUSEUM

By George Francis Dow.
Curator of the Society for the Preservation of New England Antiquities

In 1910, a Boston man, William Sumner Appleton, set about to organize a Society, having for its purpose the preservation of the antiquities of the New England states. For some time he had been impressed by the fact that year by year, fine old buildings possessing architectural or antiquarian interest were being torn down or remodeled into structures commonplace to the last degree. All about Boston he saw architectural monuments and quaint old buildings disappearing, that had long given to the city a distinctiveness and made it the magnet that annually attracted thousands of sightseers and pilgrims. He recalled that struggle whereby at last the Old South Meeting House was saved; the various stages in the education of public opinion that finally led to the preservation of the Old State House; the efforts of politicians to destroy the distinctive architectural features of the famous State House designed by Bulfinch; and the almost perennial efforts to encroach upon Boston Common. In the home of a relative he frequently saw the staircase formerly in the mansion built on Beacon Hill, in 1737, and long known as the Hancock House, which had been rescued from destruction at the time when the house was taken down in 1863; and here and there in old paintings and engravings he caught glimpses of a picturesque life and architecture that has almost entirely disappeared from the New England landscape.

In England there had been in active existence since 1877 a Society with a long name—the "Society for the Protection of Ancient Buildings." This Society in time had become a national institution and for years had exerted a great influence over iconoclasts and restorers of old buildings so that its services were in constant demand to advise and restrain local authorities and ambitious architects. In America, too, there had been for several years a fairly strong "Association for the Preservation of Virginia Antiquities."

A careful consideration of the needs and possibilities of existing conditions at last led Mr. Appleton to broach his plan for an organization to others who also recognized the immediate need for action and so "The Society for the Preservation of New England Antiquities" was soon formed with a board of officers containing many well-known names. The printed announcement issued by the newly organized Society—an eight-page "Bulletin"—contained numerous illustrations of existing antiquities and of ancient houses that were no more and concisely outlined the scope of its proposed work as follows:

"The buildings and sites which make our New England antiquities of surpassing interest are remarkably varied in form. There are block-houses and garrison houses, of which but few are left; the oldest settler's houses of the simplest form, often having but one room and an attic; also variations of these and later evolutions from them, including the picturesque overhanging second story, and houses like the Fair-

banks house in Dedham, with others of scarcely less note. The Georgian or Colonial type of house supplies us with a wealth of material worthy of preservation, and New England has her full share of notable specimens still standing. Shortly after the Revolution, some of the finest town houses of Salem, Newburyport, and Portsmouth, were built, still in the Colonial style.

"To this list of our antiquities must be added the battlefields of Indian wars and of the Revolution, as well as the homes of the combatants. Then, too, there are the New England taverns, some of the best of which have lately been destroyed, and also places with literary associations. We may also include Indian names, old trails, roadside watering places and other objects of note.

"It is proposed to preserve the most interesting of these buildings by obtaining control of them through gift, purchase, or otherwise, and then to restore them, and finally to let them to tenants under wise restrictions, unless local conditions suggest some other treatment. It is anticipated that arrangements can be made by which members of the Society may inspect each building at stated times. This plan has the merit of continuing the property in the use for which it was intended, making it accessible to our members, and finally of leaving the estate on the local tax list. In the case of an historic site the Society could doubtless count on civic co-operation where possibilities of a park or playground exist.

"It is hoped soon to establish a museum in which to keep the smaller antiquities, such as household objects, relics, models, etc., the aim being to to supplement local collections without competing with them. Objects of local interest would be left to local museums unless they could be used to illustrate a link in the development of the series along sectional or national lines. In this way there will be formed a collection which shall be to New England what the Germanic Museum at Nuremberg and the Bavarian National Museum at Munich are to Bavaria. Once begun, such a museum grows naturally by gift and endowment."

This Bulletin was sent to a large number of supposedly interested persons and the venture in antiquarian preservation was launched. Friends and acquaintances smiled, thought a moment, and then joined the Society. Men and women living in all parts of New England learned of the newly organized Society and they too thought a moment

and then sent in their applications for membership. The roll of those who actively support the work of the Society today is rapidly approaching three thousand in number.

Now what has been accomplished by this "Preservation Society," as it is popularly called, during the past twelve years? It has acquired and established its headquarters in the mansion built in Boston by Harrison Gray Otis, in 1795, one of the few fine houses of that period in the city that have escaped the onward march of business and fashion's demand for change. Mr. Otis was a man of wealth and his house still preserves the distinctive features—the mantels, plaster decorations and finely molded trim—that characterize its period. Here are the offices of the Society, its library and reading room, and installed in the rooms of the first and second stories, and occupying all available space is the museum that has been developed during the past few years and which aims to preserve a picture of the arts, crafts and daily life of the people of New England. There is a representative exhibit of antique furniture; an excellent collection of pottery and glass including nearly two hundred examples of blue Staffordshire ware decorated with historic views; a room devoted to costume, needlework, and early fabrics; another exhibiting old-time wallpapers; and another containing architectural relics and examples of builders' hardware and metalwork. Only a representative collection of museum objects is exhibited at the present time for lack of sufficient space—a few examples of each class designed to present a comprehensive picture of the old-time New England life. Some day the museum of the Society will be properly installed in a fireproof building and then the most historic city in America will have a historical museum comparable in scope with the great folk museums of Europe.

From the headquarters of the Society is published its quarterly organ—"Old-Time New England," a profusely illustrated magazine, devoted, as shown by its sub-title, "to the ancient buildings, household furnishings, domestic arts, manners and customs and minor antiquities of the New England people." The annual membership fee of two dollars, includes a subscription to the magazine, so the circulation will automatically increase with the growth of the organization.

The preservation from decay, or destruction, of worth-while old houses was the first task that was undertaken, and in 1911, when only a year old, the Society had gained sufficient prestige and financial strength to purchase its first house—the Swett-Ilsley house, at Newbury. It is a long, two-story house, the oldest part of which was standing in 1670, and is located beside High Street, the main highway leading to Newburyport and the eastward. Because of its advantageous situation it has been rented for a tea house ever since repairs and restorations were completed. Nearby, on the same side of the street, is the Tristram Coffin house, built about 1653, while just across the street is the Dr. Peter Toppan house, with overhanging second story, built in 1697. The Swett-Ilsley house also has an overhanging second story at one end, originally the front of the house. Only the oldest part of the house has been restored, revealing considerable fine old sheathing. The fireplace in the kitchen measures ten feet and two and a half inches in width. This large room was used as a tap room when the house was occupied as a tavern in Revolutionary times.

The next year the Samuel Fowler house was acquired. It is a two-story brick house built at Danversport, in 1809, an excellent example of its period. Title to the property was acquired subject to a life occupancy by the former owners.

The acquisition of other houses soon followed. First came the Cooper-Austin house at Cambridge, built in 1657, where only a few rooms have been restored according to their period, and which is occupied by a professional decorator having an office in Boston—a lady with a taste for seventeenth century architecture and a love for the old fashioned garden. The house is surrounded by ample grounds and is supplied with furnace heat and modern conveniences, in fact, it is a very attractive home. Then came a small farm house

in Sharon, N. H., probably built about 1800. Because of its isolated location it has remained unoccupied ever since it was given to the Society. It is doubtful if a similar obligation is accepted in the future.

Another purchase was the "Scotch-" Boardman house, at Saugus, Mass., built in 1651, to house Scotch prisoners sent to New England after the battle of Dunbar, who were employed in the iron works at Saugus—the first iron works in America. The house was built with a wide, overhanging second story and two gables or "peaked windows" on the front and a lean-to on the rear, which was added at some later date. The original fireplaces remain and there is much early sheathing. The building is of considerable architectural importance and one of the most interesting of its period, that has been preserved. It awaits the receipt of sufficient money to continue its careful restoration, and meanwhile a caretaker is in charge.

Next came the Eleazer Arnold house at Lincoln, R. I., a two-story house built in 1687, with a stone end in which is the finest seventeenth century stone chimney remaining in the State. The parlor fireplace measures ten feet, eight and one half inches, and is one of the largest in New England. The property was received as a gift and later endowed with contributions received after a special appeal had been addressed to all supposedly interested in the preservation of this particular house. With the acquisition of this property the policy of the Society was changed so that in the future an endowment sufficient to take care of the probable upkeep of the house will be required when the property is taken over. Three thousand dollars seemed sufficient for the Arnold house, but as a general rule a minimum of $5,000 is sought. At the present time it is occupied, rent free, by a family having the care of the property.

It was inevitable that the careful and appreciative management of the trusts assumed by the Society should arouse a greater interest in its purposes and a growing respect for the integrity and responsibility of its officers and governing board. Owners of ancestral homes, but without immediate heirs, soon began to investigate this plan for preserving architectural monuments and family treasures by means of a sympathetic elective trusteeship and shortly it became known that testamentary bequests were being made. Within the past three months two such bequests became operative through the death of the testators; one the contingent bequest of a garrison house, built about the year 1700, and carefully restored, in which a life interest is given to an heir; the other, a fine modern Georgian house with its furnishings, with an endowment of $20,000, and the provision that so far as practicable, a school for lacemaking be maintained in some of the rooms.

Meanwhile, the founder of the Society had become interested in a house built in Watertown, in 1663, by Abraham Brown, Jr., and after taking title to the property as an individual trustee, he solicited gifts to defray the cost and supervised its restoration. Originally it was a one-room house, and buried in an inside wall was found the oak frame of a three-part casement window. Verge boards formerly ornamented each gable end. The restoration is now almost completed, and the property is soon to be turned over to the Society.

Another problem that came up at nearly the same time, was the preservation of the Balch house at Beverly, built about 1658, by John Balch, who was a very early settler and probably came over with Thomas Gardner's fishing company, which located at Cape Ann, in 1623. This, too, was a one-room house, now much enlarged. The Balch Family Association had failed to raise the money to buy the property, and finally at their request, the Preservation Society undertook the work and succeeded in obtaining contributions sufficient to pay for the house and also over fifteen hundred dollars towards its restoration. Title to the property has been transferred to a board of trustees, consisting of the President and Corresponding Secretary of the "Preservation Society," and a member of the Balch Family Association, and work on the repair and restoration work of the house has commenced.

The preservation of the Shirley-Eustis house, in Roxbury, is another problem that is engaging the interest of the Society. This mansion was built by Gov. William Shirley, shortly before 1750, and later was owned and occupied by Governor Eustis. It is a rather notable example of the architecture of its period, designed somewhat along the lines of the English house of the time. Washington, Lafayette and other notable men were entertained here. The Association incorporated to hold the property, having found itself hard put to finance so large an undertaking, the officers of the Preservation Society are putting a shoulder to the wheel with some prospect of success. The undertaking, however, is so involved and the amount of money required so large, that the issue yet remains somewhat in doubt.

Meanwhile, as the years slipped by, the collection of museum objects was increasing, the library was growing in size, the collection of photographs and engravings of New England houses, street scenes and views had reached over forty thousand examples, and the invested endowment grew larger year by year. The sum total of the several funds together with the various sums expended in the purchase of houses and their restoration now amounts to over $150,000, and who shall say what the next twelve years may hold in store.

There is still another phase of the proposed work of the Society. It has in mind, not only the preservation and restoration of scattered examples of New England's architecture, but also the assembling at some central point in or near Boston, of such diversified examples as may not well be preserved *in situ*. In other words, the gathering together into a small village of original examples of houses, meeting houses, shops, barns and all kinds of out-buildings, illustrating the various types constructed in New England. These houses and other buildings would be furnished and equipped in the manner of their several periods and in them would live people who would carry on their varied occupations as did their forefathers. The women and maids would spin and weave, make lace, braid rugs, and, so far as possible, picture to visitors the life of the olden time. The shops would be conducted along practical lines and actually serve the needs of the village and also the visiting stranger. The silversmith and the worker in the baser metals would supply the growing demand for sincere work done in the manner of our fathers. The potter's wheel would again produce the old

designs. Here, the blacksmith would forge honest ironwork to supply the needs of the householders and architects, and the cooper would make wooden ware of all kinds. The thread and needle shop and the small store kept by the grocer would resemble those patronised a century ago, and the window of the apothecary would display old-time bottles containing colored waters while over the counter would be sold stick candy and licorice, Crown soap and castor oil. Of course, the needs of the village for modern medicinal preparations would not be forgotten.

All this may seem like a fantastic dream; yet, in various parts of northern Europe such folk villages actually exist and are maintained by museums in order to visualize the past—a splendid monument to the forefathers, and a repository wherein may be preserved those rapidly disappearing relics of the life and the manners of the olden time.

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No. 2613. The Exploration of Manchuria, by Arthur de C. Sowerby.

No. 2614. The Origin and Beginning of the Czechoslovak People, by Jindrich Matiegka.

No. 2615. Geographic Education in America, by Albert P. Brigham.

No. 2616. Progress in National Land Reclaimation in the United States, by C. A. Bissell.

No. 2617. Richard Rathbun, by Marcus Benjamin.

No. 2618. A Great Chemist: Sir William Ramsay, by Ch. Moureu.

MISCELLANEOUS COLLECTIONS

No. 2539. Smithsonian Physical Tables, Reprint, 7th revised edition. Volume 71, No. 1. $3.00.

No. 2658. A Study of the Body Temperature of Birds, by Alexander Wetmore. Volume 72, No. 12.

U. S. National Museum Proceedings

No. 2385. A Crystallographic Study of the Datolite from Westfield, Massachusetts, by Earl V. Shannon.

No. 2386. Two New Genera of Nematodes, with a Note on a neglected Nematode Structure, by Maurice C. Hall.

No. 2387. Three New Myrmecophilous Beetles, by William M. Mann.

No. 2388. Tertiary Fossil Plants from Venezuela, by Edward W. Berry.

No. 2389. The Fauna of the Arundel Formation of Maryland, by Charles W. Gilmore.

No. 2390. Some Interesting Dragon-Fly Naiads from Texas, by Clarence Hamilton Kennedy.

No. 2391. Descriptions of Species of Pleistocene Vertebrata, Types or Specimens of most of which are preserved in the United States National Museum, by Oliver P. Hay.

No. 2392. Description of Deep-Sea Fishes from the Coast of Hawaii, killed by a Lava Flow from Mauna Loa, by David Starr Jordan.

No. 2393. A New Species of Ray from the Texas Coast, and Report of the Occurrence of a Top Minnow new to the Fauna of Eastern Texas, by Asa C. Chandler.

No. 2394. New Nearctic Spider Mites of the Family Tetranychidae, by H. E. Ewing.

No. 2395. Ludwigites from Idaho and Korea. by Earl V. Shannon.

No. 2400. North American Parasitic Copepods belonging to the family Dichelesthiidae, by Charles Branch Wilson.

No. 2403. The Millipeds of Central America, by Ralph V. Chamberlin.

No. 2408. On a New Silurid Fish from the Yalu River, South Manchuria, by Arthur de Carle Sowerby.

No. 2421. Description of a New Species of Agamid Lizard from the Malay Peninsular, by Doris M. Cochran.

Bulletin 82 (Volume 1, part 2). A Monograph of the existing Crinoids.

The Comatulids.

Annual Report of the U. S. National Museum for 1921.

Publications of the Bureau of American Ethnology

Bulletin 74. Excavation of a Site at Santiago Ahuitzotla, D. F., Mexico. by Alfred M. Tozzer.

Part 2 of the 35th Annual Report, containing a continuation of "Ethnology of the Kwakiutl," by George Hunt, edited by Franz Boas.

38th Annual Report, containing, "The Osage Tribe," by Francis La Flesche.

MUSEUM WORK

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VOLUME IV MARCH-APRIL, 1922 NUMBER 5

INSTALLATION OF OBJECTS OF ART*

By J. Arthur MacLean

Former Curator of the Cleveland Museum of Art

At present Director of The John Herron Art Institute

Each year science museums seem to be approaching more nearly to the methods of installation now in vogue in art museums, and on the other hand, art museums are more and more inclined to apply scientific methods. However, art museums still have many problems of installation which are largely their own and this paper proposes to discuss a few of them.

Air Conditioning

A general consideration, that most of our museums either ignore or fail to meet adequately, is the preparation of a gallery for the preservation of objects. I refer especially to the conditions of temperature and humidity in museum galleries and storages. One of our very youngest museums has been built without any attempt to install apparatus for the control of atmospheric conditions, not because of a lack of funds, but because it is believed to be an unnecessary expense. One of our older museums, on the other hand, has the equipment but does not use it because of lack of funds. Nevertheless the officials of that museum go on acquiring afield and at home, while their treasures slowly but certainly disintegrate. In the Cleveland museum we believe in our humidifying plant. We know that it works, but we are also conscious of the fact that in the hands of a superintendent less intelligent and less well-trained in the care of objects, it would not be as satisfactory. You may think that the subject of mechanical appliances for humidifying galleries and storages is quite far removed from the installation of objects, but in reality it is quite as nearly related as questions of pedestals, safe cases, walls of galleries, backgrounds and the like. Why should we not think first of all about the gallery itself? To my mind it is appro-

*A resumé of a paper read before the American Association of Museums at its Sixteenth Annual Meeting, Cleveland, Ohio, May 24, 1921.

priate that curators of art museums, and for that matter curators of all museums, should turn their attention first of all to gallery preparation.

Furthermore, all storages should be equipped with the same air conditioning apparatus that operates in the main galleries. Objects should not be kept under different atmospheric conditions. The primary function of the humidifying plant is to maintain *constant* conditions wherever objects may be present. The normal air condition in a museum need not be particularly humid or dry or hot or cold—that is generally speaking—but conditions must be constant, or as nearly so as we can make them. The humidifying plant greatly simplifies this problem. In the summer months, for instance, when atmospheric conditions are hot and humid, we have been able to combat particularly excessive heat conditions and have maintained a more nearly normal state than would be thought possible. Our real problem at these times, however, is the lack of a dehumidifying machine.

Ceiling Heights

Certain illustrations lately came to hand showing the installation in a new wing of one of our art museums of a splendid collection of Renaissance material. This material was shown in a low studded room, contrasting strongly with typical museum galleries of the general high studded type. So noticeable, indeed, was the contrast that I found myself pitying the curator who was obliged to show material of this sort in a low studded room and at the same time was expected to express the true spirit and significance of the material or of the time which it represented. He was handicapped at the very beginning because his objects were out of scale, in the second place because he could not hang contemporary tapestries so needful in expressing an artistic ensemble, and in the third place, when filled with a Sunday crowd, the volume of air remaining in the room was less than that displaced by human beings.

The exposition brought home to me that high studded galleries are really desirable after all, though nearly every one of us has pined at one time or another for rooms of lower stud, and has blamed the architect. I know that I have, and probably because I was obliged at times to overcome, especially in Oriental galleries, the ever present high stud. But now I am convinced that it is to be admired rather than despised and that our problem is not one of high stud but one of installation. The problem is sometimes a hard one, but we have met it in this museum by the use of what might be called a "faked ceiling line."

In the Chinese Room about 10¼ feet above the floor line has been placed a narrow strip of wood ¼ inch thick and ¾ inch on the face. This strip is painted black on the face and, because it is in the Chinese Room, the under edge is painted a brilliant vermillion. The vermillion casts a pleasant warm shadow and thereby fulfills its purpose of suggestiveness while the black strip becomes a decorative scheme as well as a definite visual confinement of a reasonable exhibition zone. The room is side lighed and therefore the vermillion is more obvious and perhaps more open to criticism than as if in a top lighted gallery. In other galleries common black tape has been used merely because it is cheap and effective—so effective in fact that hardly two people in a hundred realize what it is. The possibilities of this "faked ceiling line" are many, and in no case increases the difficulty of installation.

The musical instruments furnish another example. They needed an especially low exhibition zone and we found that a carefully planned reverse curve of thin wood edging painted black proved far more effective than the straight line.

NATURE-CAMOUFLAGE AND MUSEUM GROUPS*

By Gerald H. Thayer

By the coining of a new sub-term, *environment-* coloration (as opposed to "protective" or "aggressive" coloration, etc.), I propose to dodge, at least within the limits of this paper, certain controversial pitfalls. For it must, I think, be generally agreed that so far at least as human eyesight is concerned, there is, in the world of outdoor nature, a prevailing and predominant, though by no means invariable, resemblance, in color and in effects of pattern, between animals and their usual environments,—*be the biological and ancestral histories of these resemblances what they may.*

Considering the myriads of wild creatures larger and smaller with which, in their lusty and solid reality, the world of nature all about us is actually peopled, it is astonishing how few we are apt to see at any given moment. Glancing the eye over wide extents of landscape, we bring only here and there a spot of it into the acute focus necessary, in most cases, for detecting a motionless (even only momentarily so) "environment-colored" creature. Our *peripheral* vision takes no account of leaf-brown chipmunk, "frozen" into cautious stillness, his two-fold stripes scarcely different in effect from the environing hundreds of tops of sticks, weed-stems, or edges of dead leaves, with their dark shadows underneath them. So with the lizard on the tree-trunk, the wader on the mud-flat, the Luna moth folded into a counterfeit of green leaf and brown-purple twig, the piebald Amazon parrot climbing slowly with a dozen comrades through the sunlit crown of the great mahogany or balatá that overtops the settler's clearing in the South American jungle. A vast majority of the wild creatures of the world appear in the average view to human eyes, when they appear at all, either as faint "ghosts" of landscape-color, or as mosaic-patchwork fragments of the myriad-variegated landscape.

But these same creatures as presented in museum groups tend to be "conspicuous," and afford in most cases hardly an inkling of those outdoor correlations just referred to. Nature-camouflage, in adequate and clear display, is indeed almost wholly lacking from the exhibit-halls of the world's museums. It is the one outstanding great deficiency, in all the splendid work that has been done in the way of presenting beautifully arranged and mounted specimens in appropriate natural settings.

Analyzing in detail this deficiency, one finds that there are at least four major constituents of normal outdoor scenery, the representation of which in museum groups might with marked advantage be very greatly strengthened. One of these is *sunlight*—the full blazing flood of sunlight upon plants and ground. Another, almost a corollary of the first, is *shadow*—rich depths of shadow interspersed amidst vegetation. Still another is *blue sky*—real, bright blue sky, a normal out-

*Revised extracts from a paper read at the sixteenth annual meeting of the American Association of Museums, at Cleveland, Ohio, May 24, 1921. Nine groups portraying "Camouflage in Nature," some of a wholly novel type, had just been completed by Mr. and Mrs. G. H. Thayer, and permanently installed in the "Children's Museum" department of the Cleveland Museum of Art. The paper was prepared during the fatal illness of the writer's father, the artist Abbott H. Thayer, whose work on the fundamental principles of concealment and disguise entitles him to be regarded as the main founder of "Camouflage," and of whose researches in the nature department of this theme the groups here mentioned and the paper itself are attempted expositions. Abbott Thayer's death occurred within a day or two of the reading of this paper for his son at the Museums' Association meeting; and he never saw the completed groups.

door feature which plays its vital part in nature-camouflage, particularly where the tropics are concerned. Fourth and last, but of no trifling importance, is *bright water,* i. e., water acting as a mirror of the things above it. Water, in the outdoor world, *mostly* wears this mirror-aspect (to human eyes at least). Quiet, it is a mirror bright and all but perfect; broken by breeze or current, it is a mirror broken and imperfect, but still bright. Particularly in the case of quiet pools, ponds, streams and puddles, this mirror-brightness of water is the predominant effect; and it plays, like sunlight and shadow, an important rôle in nature-camouflage. Even from almost directly above a pool of quiet water, it is possible by a voluntary focal adjustment to see either bottom or top—either sticks and stones and mud or sand *below* the water, or, mirrored on its upper surface, the sky and clouds and tree-tops far above it. By no focal adjustment is it possible to see, in the regulation museum "water," anything save an effect either of muddyish half-opaque wetness, or of a clearish liquid revealing the details of the bottom beneath.

The control and proportioning of the artificial illumination becomes a far more acute and delicate problem, the moment we attempt the *intense realism* required for the adequate presentation of the normal effects of nature-camouflage. A lighting adequate to produce a *pleasing* effect in combination with a group of shore-birds and nesting terns, for instance, may prove defective enough to nullify the whole idea, when we try by its aid to demonstrate the normal functioning of "counter-shading" on such a bird as the Sanderling or Piping Plover. Such normal effects, worldwide and numberless in outdoor nature, under the vast-outspread overhead illumination, are no easy matter to counterfeit within the narrow limits of a museum cabinet. Tricks with small mirrors may prove necessary, to alleviate, on the actually snow-white underside of sandpiper or plover, a shadow so deep as to make this portion appear *of a darker tone than the gray or brownish back,* thus throwing into bold and unnatural relief the bird's rounded, solid form.

Nature-camouflage has been well defined (by Professor Charles C. Adams) as a link, or border-realm, between zöology and art. It is a subject which must prove a blind alley to the artist without zöological knowledge, and likewise to the zöologist deficient in art-vision; while from either border, by a man combining both types of mentality, whether in the one or the other preponderance, or (as rarely happens) in equal balance, this rich and inexhaustibly fertile borderland-realm can be entered and explored, with endless profit. The artist can learn from these *pictures of outdoors* wrought (it matters not *how*) by nature upon the surfaces of many animals, more infallible lessons as to essential color-notes and pattern-types of landscape, than can be drawn from any book or any master. The zöologist, assured, as he will be more and more, both through his own observation and the increasing testimony of the most competent artists, that these animal colors and patterns *have* a "miraculous verity" as landscape-pictures, will be stimulated to intensive study as to the biological bearings and ancestral explanations of these *ascertained phenomena.*

Museum groups of this new character, well contrived, hold an uncommon charm and fascination. They possess an unrivalled attractiveness, both by their superior realism and by their mental challenge as "puzzle-pictures" and tests of acuteness of observation. No museum of natural history can well afford to overlook so novel and so important a field of exhibitional work.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

JULY—AUGUST—1921

THE SEEING EYE

"A curve in the road and a hillside
  Clear cut against the sky,
A tall tree tossed by the autumn wind,
  And a white cloud riding high:
Ten men went along that road
  And all but one passed by,
  He saw the hill and the tree and the sky
  With a poet's mind and eye
And he put it down on a canvas
  For the other nine men to buy."

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

SEPTEMBER—OCTOBER, 1921

A GOOD APPLE

"SO he gave me a good apple. It was a yellow Bellflower without a blemish, and very large and smooth. The body of it was waxy yellow, but on the side where the sun had touched it, it blushed a delicious deep red. . . . I took my delight of it more nearly; and the odour was like new-cut clover in an old orchard, or strawberry leaves freshly trod upon, or the smell of peach wood at the summer pruning—how shall one describe it?—at least a compound or essence of all the good odours of summer."

—*Grayson's "Great Possessions."*

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF
THE AMERICAN ASSOCIATION
OF MUSEUMS

NOVEMBER - DECEMBER, 1921
JANUARY - FEBRUARY, 1922

THE CLOUD

I bring fresh showers for the thirsting flowers
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their Mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder.

—*Shelley.*

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF

THE AMERICAN ASSOCIATION

OF MUSEUMS

VOLUME V

MAY 1922, TO APRIL 1923,
Inclusive

MUSEUM WORK

Contents of Volume V

Page

NUMBER 1, MAY-JUNE, 1922

Frederic Allen Whiting ..... *Frontispiece*
The Seventeenth Annual Meeting 3
Registered at the Meeting 5
Program 8
Report of the Secretary 10
Report of the Treasurer 14
Report of the Editor 16
Report of Committee on Sectional Meetings 16
Report of Committee on Classified Information 18
Report of Committee on Museum Material for Schools 18
Report of Delegate to Paris 19

NUMBER 2, JULY-AUGUST, 1922

New Museum of the Buffalo Society of Natural Sciences ..... *Frontispiece*
On Planning a New Museum, *William L. Bryant.* 23
A Debt to the Child, *Anna Billings Gallup* 30
A Rural Community Museum, *Allen Chamberlain.* 31
Art Museums for the Public, *Erwin O. Christensen* 36

NUMBER 3, SEPTEMBER-OCTOBER, 1922

Home of the Association ..... *Frontispiece*
Historical Societies and Americanization, *Caroline M. McIlvaine* 43
Leicester Conference, *Gertrude M. Young* 44
A Museum Class Abroad, *Mrs. George W. Stevens* 47
Artisans of the National Museum, *R. W. Shufeldt* 49
Field Work in Vertebrate Zoology, *G. A. Goldman* 55
A Museum of Safety, *Laurence Vail Coleman* ... 59

NUMBER 4, NOVEMBER-DECEMBER, 1922

War Relics Hall ..... *Frontispiece*
The World War and the Historical Museum, *Theodore T. Belote* 63
The Status of Our Program, *Frederic Allen Whiting* 69
The Purpose and Scope of Popular Museum Publications, *Ruth V. Weierheiser* 72
The National Museum of Brazil, *Bertha Lutz* 78

NUMBER 5, JANUARY-FEBRUARY, 1923

Facade of the American Art Wing ..... *Frontispiece*
American Art Wing for The Metropolitan Museum 83
The Historical Museum as an Educative Force, *James Sullivan* 84
Our First American Museum, *Paul Marshall Rea* 87
Baltimore's New Museum of Art 89

Page

Some Problems of a University Curator, *Frank C. Baker* 92
Art Museum Material for Schools 95

NUMBER 6, MARCH-APRIL, 1923

Museums of the United States

Alabama 103
Arizona 103
Arkansas 103
California 103
Colorado 104
Connecticut 104
Delaware 104
District of Columbia 105
Florida 105
Georgia 105
Idaho 105
Illinois 105
Indiana 106
Iowa 106
Kansas 107
Kentucky 107
Louisiana 107
Maine 107
Maryland 108
Massachusetts 108
Michigan 110
Minnesota 110
Mississippi 111
Missouri 111
Montana 111
Nebraska 111
Nevada 111
New Hampshire 112
New Jersey 112
New Mexico 112
New York 112
North Carolina 114
North Dakota 115
Ohio 115
Oklahoma 116
Oregon 116
Pennsylvania 116
Rhode Island 117
South Carolina 118
South Dakota 118
Tennessee 118
Texas 118
Utah 118
Vermont 119
Virginia 119
Washington 119
West Virginia 119
Wisconsin 119
Wyoming 120

Museums of United States Possessions

Alaska 120
Hawaii 120

Index of Volume V

For Institutions, by name, see Museums
American Art Wing, Metropolitan Museum, (frontispiece), 82, 83
American Association of Museums, proceedings of the Seventeenth Annual meeting, 3-20; reports of officers, 10-16; reports of committees, 16-18, 95; report of delegate, 19; new members, 10; home of, (frontispiece), 42; program of, 69
Americanization, Historical Societies and, 43
Artisans of The National Museum, 49
Art Museum, see Museum
Art Museums for the Public, 36
Art Museum Material for Schools, 95

Baker, Frank C., *Some Problems of a University Curator,* 92
Baltimore's New Museum of Art, 89
Belote, Theodore T., *The World War and The Historical Museum,* 63
Brazil, National Museum of, 78
Brison, May J., Report, 95
British Museums Association, Paris Conference, 19; Leicester Conference, 44
Bryant, William L., *On Planning a New Museum,* 23
Buffalo meeting, see American Association of Museums

Chamberlain, Allen, *A Rural Community Museum,* 31
Child, Dept to, 30
Christensen, Erwin O., *Art Museums for the Public,* 36
Class, Abroad, 47
Coleman, Laurence Vail, *A Museum of Safety,* 59.
Collections, Circulating, 95
Committee reports, 16-18

Debt to the Child, A, 30
Delegate, Paris Conference, report, 19

Editor, report, 16

First American Museum, Our, 87

Gallup, Anna Billings, *A Debt to the Child,* 30

Historical Museum, see Museum
Historical Museum as an Educative Force, The, 84
Historical Societies and Americanization, 43

Installlation, Art, 36

Labeling, Art, 36
Leicester Conference, British Museums Association, 44
Lutz, Bertha, *The National Museum of Brazil,* 78

McIlvaine, Caroline M., *Historical Societies and Americanization,* 43
Members, new, see American Association of Museums
Museum Class Abroad, A, 47
Museum, First American, 87
Museum, Historical, and The World War, 63
Museum, Planning, 23
Museum of Safety, A, 59
Museums, Art, for The Public, 36
Museums, United States, 101-120; American Museum of Safety (frontispiece) 42, 49. Art Association of Indianapolis, Indiana, 98; Art Institute of Chicago, 96; Baltimore Museum of Art, 89; Buffalo Society of Natural Sciences, 23; Charleston Museum, 87; Chicago Historical Society, 43; Children's Museum, Brooklyn, 30; Cincinnati Art Museum, 99; Cleveland Museums of Art, 98; Denver Art Association, 97; Detroit Institute of Arts, 98; Fogg Art Museum, Harvard University, 99; Libby Museum, Wolfeborough, N. H., 31. Metropolitan Museum of Art, 83, 95; Milwaukee Art Institute, 97; Minneapolis Institute of Arts, 97; Museum of Fine Arts, Boston, 99; Portland Arts Association, 97; Toledo Museum of Art, 47, 98; U. S. National Museum, 49, 63
Museums, Foreign, 120; National Museum of Brazil, 78

Paris Conference, British Museums Association, 19
Planning a New Museum, On, 23
Problems of a University Museum Curator, Some, 92
Program, Buffalo meeting, 8
Publication, Popular Museum, 72

Rea, Paul Marshall, *Our First American Museum,* 87
Reports, see American Association of Museums
Rural Community Museum, A, 31

Safety, Museum of, 49
Schools, Art Museum Material for, 95
Science Museum, see Museum
Secretary, report, 10
Shufeldt, R. W., *Artisans of The National Museums,* 49
Slides, lantern, 95
Status of Our Program, The, 69
Stevens, Mrs. George W., *A Museum Class Abroad,* 47
Sullivan, James, *The Historical Museum as an Educative Force,* 84

Treasurer, report, 14

University Museum, 92

War, see World War
Weierheiser, Ruth V., *The Purpose and Scope of Popular Museum Publications,* 72
Western Arts Association, report, 95
World War and The Historical Museum, The, 63
Whiting, Frederic Allen (frontispiece), 2; *The Status of Our Program,* 69

Young, Gertrude M., *Leicester Conference of The British Museums Association,* 44

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VOLUME V MAY-JUNE, 1922 NUMBER 1

CONTENTS

FREDERIC ALLEN WHITING . . . . . *Frontispiece*

THE SEVENTEENTH ANNUAL MEETING 3

REGISTERED AT THE MEETING 5

PROGRAM 8

REPORT OF THE SECRETARY 10

REPORT OF THE TREASURER 14

REPORT OF THE EDITOR 16

REPORT OF COMMITTEE ON SECTIONAL MEETINGS 16

REPORT OF COMMITTEE ON CLASSIFIED INFORMATION 18

REPORT OF COMMITTEE ON MUSEUM MATERIAL FOR SCHOOLS . . . 18

REPORT OF DELEGATE TO PARIS 19

FREDERICK ALLEN WHITING
PRESIDENT OF THE AMERICAN ASSOCIATION OF MUSEUMS

THE SEVENTEENTH ANNUAL MEETING OF THE AMERICAN ASSOCIATION OF MUSEUMS

Buffalo, New York, May 11, 12 and 13, 1922

The American Association of Museums convened for its seventeenth annual meeting at the Albright Art Gallery, on May 11, 1922, with President Frederick A. Whiting in the chair and Mr. Harold L. Madison as secretary. The meeting was called to order at 10 A. M.; Vice President Chauncey J. Hamlin welcomed the delegates to Buffalo and President Whiting made response, after which roll-call showed fifty-two members to be present.

The minutes of the sixteenth annual meeting were approved without reading and were placed on file. The reports of the Secretary and the Treasurer were read by Secretary Madison, and upon motions, duly seconded, each was adopted.

Mr. Madison read his report as Editor, and upon motion of Mr. Hamlin it was adopted with an expression of appreciation to the Editor for the work which he had done and for the self-sacrificing way in which he had worked for the Association.

The report of the Committee on Sectional Meetings was read by Miss Delia I. Griffin, Chairman, and was adopted. Upon motion of Dr. Severence, appreciation was expressed to the Chairman and the Committee was continued.

Mr. Laurence Vail Coleman, Chairman of the Committee on Classified Information, read the report of the Committee and it was adopted.

The reports of the Secretary, Treasurer, Editor, Committee on Sectional Meetings and Committee on Classified Information are appended hereto and are hereby made a part of these minutes.

The Committee on Museum Material for Schools of which Mr. Rossiter Howard was Chairman, indicated its intention of offering its report at a later session.

Speaking for the Council, President Whiting then said: "Yesterday the Council spent an interesting and full day in discussion of matters relating to the Association, and I think that one action which was taken will be of special interest to all of you. The Secretary will read a resolution which was adopted after a discussion of the extension of activities." Secretary Madison read the resolution which was as follows:

Resolved that the Council re-affirms its conviction that the policy of enlarging the activities of the Association is sound, that it endorses the action already taken by its officers to realize these ends, and that it recommends that a Committee be appointed by the President to secure the necessary financial aid.

Miss Laura Bragg then extended an invitation to the Association to hold its eighteenth annual meeting at Charleston, South Carolina. Miss Bragg said: "I have an invitation asking you to come to Charleston next year to celebrate the one hundredth and fiftieth anniversary of the Charleston Museum, and more than that, the anniversary of all the museums of America. I think we talked about it last year as the Anniversary Birthday of the Museum Idea in America. I wish to repeat this invitation.

"As hosts and hostesses we would like to take you to Magnolia Gardens; then we would like to open up the old houses of

Charleston so you would have a chance to see the old-time architecture of the South and then we would like to take you to Fort Sumter and take you for a trip around the harbor, and we want to have a little pageant to show the beginning of the Museum idea in America, and then we would like to end with a house party, which is rather a different thing from what we generally get. Forty-two miles from Charleston there is a big gun club and there are fine old plantations where Charles Pinckney lived and we would like to take you up there, and keep you there over night at the gun club; and then take you into the great Cypress reserve where you could see the herons and the rare southern birds. We want to take you to the rice fields and show you what the old time life was in the South.

"Let me extend a most cordial invitation to you all to come to Charleston the next year to celebrate the hundred and fiftieth anniversary of every museum in America." (Applause).

The question was referred to the Council.

The Secretary then read a report from Mr. L. Earle Rowe, who had represented the Association at the meeting of the British Museums Association in July, 1921. The report was approved.

The nominating Committee reported that since the distribution of ballots Mr. Robert W. DeForest had resigned from the Council creating a vacancy until 1924. Mr. Langdon Warner was nominated to serve for the unexpired term and under instruction the Secretary cast a unanimous ballot for Mr. Warner as Councillor.

The Secretary then announced the results of the election of officers by ballot as follows:

President: Frederic Allen Whiting, Director, Cleveland Museum of Art.
Vice President: Chauncey J. Hamlin, President, Buffalo Society of Natural Sciences.
Secretary: Laurence Vail Coleman, Director, American Museum of Safety.
Treasurer: William P. Wilson, Director, Philadelphia Commercial Museum.
Two Councilors with terms of office 1922-25:
Harold L. Madison, Curator of Education, Cleveland Museum of Natural History.
L. Earle Rowe, Director, Rhode Island School of Design.

The Secretary-elect having requested the election of an Assistant Treasurer, upon call of the chair motions were made and duly seconded and carried that Mr. Richard F. Bach be nominated, that nominations be closed and that the secretary be instructed to cast a unanimous ballot for Mr. Bach.

The Chair appointed a Committee on Necrology consisting of Miss Delia I. Griffin and Dr. G. Clyde Fisher, and a Committee on Resolutions consisting of Mr. Henry L. Ward and Miss Anna B. Gallup.

The meeting then proceeded to the presentation of papers. Except as recorded in these minutes, the sessions were devoted to the reading and discussion of papers as indicated in the program which is appended hereto and which is hereby made a part of these minutes.

At the final session of May 13, Mr. A. G. Pohlman, on behalf of the museums of St. Louis, extended an invitation to the Association to hold its next annual meeting in that city, as a stimulus to the establishment of a natural history museum. The invitation was referred to the Council.

The Committee on Museum Material for Schools having placed its report in the hands of the Secretary, the report was read and upon motion duly seconded, it was adopted. The report is appended hereto and is hereby made a part of these minutes.

The Committee on Necrology then reported resolutions lamenting the decease of Mrs. Albert Hastings Pitkin and Dr. Joel Asaph Allen and the Committee on Resolutions rendered a report thanking the Buffalo hosts for their hospitality. Upon motions duly seconded both reports were adopted unanimously.

President Whiting devoted his closing remarks to the subject of the proposed expansion in scope of the Association. He said: " . . . I think that the program which was outlined last year, and which has been reaffirmed this year, points the way to a very great extension of the kind of service that museums can render, and the kind of places that they can take and which I believe they must take.

"I believe that the recreational side of museums, the opportunities that they offer for extending habits that are interesting and upbuilding, is tremendous, and that we are just beginning to sense our responsibilities in this direction.

"The President has appointed a Finance Committee to see if it is not possible within the next few months to provide means which will make it possible to develop this larger program.

"The most earnest wish that I have as President of this Association is that each one of you go back to your home towns, to your home boards, to your fellow-workers filled with a reconviction of the importance of what we are doing individually and what we can do in a greater way associated together in this organization; that you go back determined that every museum in your community which is not a sustaining member of the Museum Association shall become one; that the workers in your own immediate circle shall become members of the Association in order that when we meet again—wherever we may meet—we will find that we are fifty or one hundred per cent more effective in our representation of the museums, and the museum idea than we are today."

The meeting was adjourned at noon.

REGISTERED AT THE BUFFALO MEETING

Ahern, Michael J., Canisius College, Buffalo N. Y.

Alexander, William P., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Bach, Richard F., Metropolitan Museum of Art, New York City.

Baker, Frank Collins, University of Illinois, Urbana, Ill.

Baker, Mrs. Frank C., Urbana, Ill.

Barrett, S. A., Public Museum of Milwaukee, Milwaukee, Wis.

Bishop, S. C., New York State Museum, Albany, N. Y.

Blake, Katharine Brown, Erie Public Museum, Erie, Pa.

Bragg, Laura M., Charleston Museum, Charleston, S. C.

Bryant, William L., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Coggeshall, Louis, Pittsburgh, Pa.

Coleman, Laurence V., American Museum of Safety, 141 East 29th St., New York City.

Cummings, Carlos E., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Cutler, C. A., 172 Linwood Ave., Buffalo, N. Y.

Davis, R. N., Everhart Museum, Scranton, Pa.

Davis, Mrs. R. N., Scranton, Pa.

Fisher, George Clyde, American Museum of Natural History, New York City.

Frary, I. T., Cleveland Museum of Art, Cleveland, Ohio.

Gallup, Anna Billings, Children's Museum, Brooklyn, N. Y.

Galvin, Annabel D., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Gaudette, Marie Emalie, Park Museum, Providence, R. I.

Gilmore, Melvin Randolph, State Historical Society of North Dakota, Bismarck, N. D.

Green, Harold T., Academy of Natural Sciences, Philadelphia, Pa.

Griffin, Delia I., Children's Museum, Jamaica Plain, Mass.

Haddon, Rawson W., Mattatuck Historical Society, Waterbury, Conn.

Hall, Cadette K., 1231 Elmwood Ave., Buffalo, N. Y.

Hallinan, Flora B., 1163 West 26th Street, Erie, Pa.

Hamlin, Chauncey J., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Harrison, Bernard J., The Van Dorn Iron Works Company, 318 Broadway, New York City.

Hipkiss, Edward J., Museum of Fine Arts, Boston, Mass.

Holland, William J., Carnegie Museum, Pittsburgh, Pa.

Hovey, Edmund Otis, American Museum of Natural History, New York City.

Howland, Henry R., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Hyer, Edward A., Charleston Museum, Charleston, S. C.

Jennings, Otto E., Carnegie Museum, Pittsburgh, Pa.

Jennings, Mrs. O. E., 241 Oakland Ave., Pittsburgh, Pa.

Lamson-Scribner, F., 1801 Calvert Street, Washington, D. C.

Lindsey, Edward, Randall Museum, Warren, Pa.

Link, Gustave A., Jr., Carnegie Museum, Pittsburgh, Pa.

Lomnitz, Ruth H., Cleveland Museum of Natural History, Cleveland, Ohio.

Madison, Harold L., Cleveland Museum of Natural History, Cleveland, Ohio.

Martin, Robert F., Victoria & Albert Museum, South Kensington, England.

Mengel, Levi W., Reading Public Museum, Reading Pa.

Mills, William C., Ohio Archeological and Historical Society, Columbus, Ohio.

Moffat, Helen F., Buffalo Historical Society, Buffalo, N. Y.

O'Brian, Alice Lord, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Pease, Orren L., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Pohlman, A. G., St. Louis Natural History Museum, St. Louis, Mo.

Poland, Reginald, Detroit Institute of Arts, Detroit, Mich.

Pollard, Agnes L., Public Museum, Staten Island, N. Y.

Putnam, Edward D., Rochester Municipal Museum, Rochester, N. Y.

Quinton, Cornelia B. Sage, The Albright Art Gallery, Buffalo, N. Y.

Rasmussen, Marion M., St. Paul Institute, St. Paul, Minn.

Ravenel, W. deC., U. S. National Museum, Washington, D. C.

Rea, Paul M., The Cleveland Museum of Natural History, Cleveland, Ohio.

Rice, James Francis, 441 Elmwood Ave., Buffalo, N. Y.

Savage, James, 1048 Ellicott Square, Buffalo, N. Y.

Severance, Frank H., Buffalo Historical Society, Buffalo, N. Y.

Smith, Lee H., 224 Elmwood Ave., Buffalo, N. Y.

Stone, Marjorie W., Park Museum, Providence, R. I.

Van Bergen, Charles, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Toothaker, Charles R., Commercial Museum, Philadelphia, Pa.

Tucker, Margaret, Museum for Children, Cambridge, Mass.

Warner, Langdon, Pennsylvania Museum, Philadelphia, Pa.

Ward, Henry L., Kent Scientific Museum, Grand Rapids, Mich.

Webber, Jane C., Syracuse Museum of Fine Arts, Syracuse, N. Y.

Weierheiser, Ruth V., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Wheeler, Robert P., Public Museum of Milwaukee, Milwaukee, Wis.

Whiting, Frederic A., The Cleveland Museum of Art, Cleveland, Ohio.

Whitmore, Mrs. Elizabeth M., Hillyer Art Gallery, Smith College, Northampton, Mass.

Willoughby, Anna B., Buffalo Society of Natural Sciences, Buffalo, N. Y.

Woodhouse, Mrs. Catherine F., Pennsylvania Museum, Philadelphia, Pa.

Woodhouse, S. W., Jr., Pennsylvania Museum, Memorial Hall, Philadelphia, Pa.

A GROUP OF MEMBERS AFTER THE FIRST MORNING SESSION

ALBRIGHT ART GALLERY

PROGRAM OF THE BUFFALO MEETING

WEDNESDAY, MAY 10

10:00 A.M. Meeting of Council, Lafayette Hotel.

THURSDAY, MAY 11

At Albright Art Gallery.

9:00 A.M. Registration.

10:00 A.M. **Address of Welcome,** Col. Charles Clifton, President of the Albright Art Gallery. Response, President Frederic Allen Whiting.

Business Session: Reports of Secretary, Treasurer, Editor, Committee on Sectional Meetings, Committee on Classified Information, Committee on Co-operation With Western Arts Association, Recommendations of Council; Election of Officers; other business.

11:00 A.M. Reading and Discussion of papers.

(1) **A Natural History Expedition to Panama.** R. N. Davis, Curator of Everhart Museum of Natural History, Science and Art.

(2) **An Attractive Arrangement of Paleontological Collections, Illustrated.** A. R. Crook, Chief of the Illinois State Museum of Natural History.

(3) **The Care and Classification of Museums.** E. E. Blackman, Curator of Museum, Nebraska State Historical Society.

12:45 P.M. Luncheon at Park Club, a short walk from the Gallery.

2:30 P.M. At Buffalo Historical Society. Historical Session.

(4) **Historical Museums as an Educative Force.** Hon. James Sullivan, State Historian, New York.

(5) **Making of Records of Ancient Arikara Rituals.** Melvin R. Gilmore, Curator, State Historical Society of North Dakota.

(6) **Historical Groups, Illustrated.** S A. Barrett, Director of the Milwaukee Public Museum.

(7) **Museums of Safety.** Laurence Vail Coleman, Director, Safety Institute of America.

BUFFALO HISTORICAL SOCIETY

7:00 P.M. At Lafayette Hotel, **Annual Dinner,** Informal Dress, President Whiting Presiding. Tickets $1.50, must be secured at the Secretary's desk not later than 1:00 P.M.

(8) **President's Address.** Frederic A. Whiting, Cleveland Museum of Art, Cleveland, Ohio.

(9) **How Larger Museums May Help Smaller Museums Get Started.** Delia I. Griffin, Director, The Children's Museum of Boston.

(10) **A Natural History Museum and Its Relations to the Community.** Dr. Frederic A. Lucas, Director, American Museum of Natural History.

FRIDAY, MAY 12

10:00 A.M.

(11) **Planning a New Museum.** William L. Bryant, Director of the Buffalo Society of Natural Sciences.

(12) **The Circulation of Art Objects to Provincial Museums and Schools in the United Kingdom.** Robert F. Martin, Deputy Keeper, Victoria & Albert Museum, London.

11:00 A.M.

(13) **The Relations of Museums to Industry.** Informal Papers and Discussion. Richard F. Bach, Associate in Industrial Arts, Metropolitan Museum of Art, Presiding.

12:00 M. Leave Museum by Automobile for Niagara Falls.

1:15 P.M. Luncheon, Niagara Falls Country Club, guests of the Buffalo Museums.

7:30 P.M. Lafayette Hotel. Dinner. Round Table Discussions.

(14) **Room A—Natural History Museum Problems,** in charge of Edmund O. Hovey, Curator, Department of Geology and Invertebrate Paleontology, American Museum of Natural History.

(15) **Room B—Art Museum Problems,** in charge of Frederic Allen Whiting, Director, The Cleveland Museum of Art.

(16) **Room C—Historical Museum Problems,** in charge of Frank H. Severance, Secretary-Treasurer, Buffalo Historical Society.

SATURDAY, MAY 13

At the Museum of the Buffalo Society of Natural Sciences in Library Building

10:00 A.M.

(17) **Some Display Devices for Minerals and Gems.** Herbert P. Whitlock, Curator of Mineralogy, American Museum of Natural History. Read by Edmund O. Hovey.

(18) **The Educational Value of a University Natural History Museum.** Frank C. Baker, Curator of the Museum of Natural History, University of Illinois.

11:00 A.M. (19) **Session for Discussion of Educational Problems,** Robert H. Harshe, Director, Art Institute of Chicago, Presiding.

12:00 M. Unfinished Business.

12:30 P.M. Lafayette Hotel. Luncheon.

1:00 P.M. Afternoon Field Trips to be announced later.

8:00 P.M. Albright Art Gallery.

(20) **Thumb Box Players of the School of Fine Arts,** present Three Plays:
"The Maker of Dreams."
"The Will-'of-the-Wisp."
'Somebody Nothing."

The Association is the guest of the Albright Art Gallery, The Buffalo Historical Society and the Buffalo Society of Natural Sciences.

Buffalo Committee

Dr. Chas. Van Bergen, Chairman.
Father M. J. Ahern
William L. Bryant
James C. Evans
Chauncey J. Hamlin
Henry R. Howland
Loren H. Lewis
William A. Rogers
Frank H. Severance
Maurice Spratt
Charles R. Wilson

REPORT OF THE SECRETARY OF THE AMERICAN ASSOCIATION OF MUSEUMS FOR THE YEAR ENDING APRIL 30, 1922

The Secretary hereby submits to the Association his report for the fiscal year ending April 30, 1922.

The membership of The American Association of Museums on April 30, 1922, comprised

Patrons	1
Sustaining members	83
Active members	389
Life members	34
Total	507

Of these, 3 sustaining, 81 active, and 5 life members were enrolled during the fiscal year 1921-22, as follows:

SUSTAINING

Royal Ontario Museum, Toronto, Ont.

Western Reserve Historical Society, Cleveland, Ohio.

Cleveland Museum of Natural History, Cleveland, Ohio.

LIFE

Coe, Ralph M., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio.

Harkness, Edward S., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio.

King, Ralph, Trustee and Vice-President, Cleveland Museum of Art, Cleveland, Ohio.

Mather, William G., Trustee, Cleveland Museum of Art, Cleveland, Ohio.

Oglebay, Earl W., Member Advisory Council, Cleveland Museum of Art, Cleveland, Ohio.

ACTIVE

Ahearn, Michael J., Trustee, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Alexander, William P., Director of Extension Work, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Babcock, Willoughby M., Jr., Curator of the Museum, Minnesota Historical Society, St. Paul, Minn.

Bailey, Henry Turner, Director, The Cleveland School of Art, Cleveland, Ohio.

Bicknell, Warren, Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Blair, Dorothy L., Secretary to the Director, The Cleveland Museum of Art, Cleveland, Ohio.

Bradley, Alva, Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Bradley, Charles L., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Bredbeck, Miss M., Assistant, The Cleveland Museum of Art, Cleveland, Ohio.

Burke, E. S., Jr., Member Advisory Council, The Cleveland Museum of Art, Cleveland, Ohio.

Clark, Harold T., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Coultas, William, Museum Assistant, 156 Quadrangle, Iowa City, Iowa.

Crile, Dr. George W., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Curry, Nellie A., Kent Scientific Museum, Grand Rapids, Mich.

Dederer, Dr. Pauline, Connecticut College, New London, Conn.

Dickinson, Harriett E., Museum of Fine Arts, Boston, Mass.

Dunn, Louise M., Children's Museum, The Cleveland Museum of Art, Cleveland, Ohio.

Eaton, Cyrus S., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Ernst, Alwin C., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Frary, I. T., Publicity Secretary, The Cleveland Museum of Art, Cleveland, Ohio.

Gill, Kermode F., Trustee, The Celveland Museum of Natural History, Cleveland, Ohio.

Goddard, Pliny E., Ph.D., Curator of Ethnology, American Museum of Natural History, New York City.

Grandin, G. Wilbert, Trustee, The Cleveland Museum of Natural History.

Greory, William M., Director, Educational Museum, The Cleveland Public Schools, School of Education, Cleveland, Ohio.

Gross, Charles E., President, Wadsworth Atheneum, Hartford, Conn.

Halle, Salmon P., Member Advisory Council, The Cleveland Museum of Art, Cleveland, Ohio.

Hanna, Leonard C., Jr., Trustee, The Cleveland Museum of Art, Cleveland, Ohio.

Harris, Joseph P., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Hayden, Margaret, Secretary to the Director, The Cleveland Museum of Natural History, Cleveland, Ohio.

Hayden, Warren S., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Herrick, Dr. Francis H., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Hewins, Caroline M., Librarian, Hartford Public Library, Hartford, Conn.

Hopkins, A. A., Scientific American Publishin Company, New York City.

Horton, Anna V., 1631 East 82nd Street, Cleveland, Ohio.

Howard, Rossiter, In charge of Educational Work, The Cleveland Museum of Art, Cleveland, Ohio.

Howe, Charles S., Member Advisory Council, The Cleveland Museum of Art, Cleveland, Ohio.

Huntington, Mrs. John, Trustee, The Cleveland Museum of Art, Cleveland, Ohio.

King, Woods, Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Klein, Henrietta, Financial Secretary, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Kurtzworth, H. M., Director, The Kansas City Art Institute, Kansas City, Mo.

Lutz, Frank E., Ph.D., Curator of Entomology, American Museum of Natural History, New York City.

Miller, William H., Director of Registration and Education, State of Illinois, Springfield, Ill.

Millikin, William M., Curator of Decorative Art, The Cleveland Museum of Art, Cleveland, Ohio.

Moseley, E. L., State Normal College, Bowling Green, Ohio.

Murfey, Charles L., Trustee, The Cleveland Museum of Art, Cleveland, Ohio.

Newcomb, Ruth W., 31 Vauxhall Street, New London, Conn.

Newcomer, Frank C., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

O'Brian, Alice Lord, Director of Lectures, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Olmstead, Prof. Albert Ten Eyck, Curator of Oriental Museum, University of Illinois, Urbana, Ill.

Pittier, Henry F., Director, Commercial Museum, Carcas, Venezuela, South America.

Prentiss, Mrs. Mildred Jenkins, Cleveland Museum of Art, Cleveland, Ohio.

Puntam, Edward D., Curator, Rochester Municipal Museum, Rochester, N. Y.

Roberts, Thomas S., Director, Zoological Museum, University of Minnesota, Minneapolis, Minn.

Rogers, George M., Trustee, The Cleveland Museum of Natural History Cleveland, Ohio.

Sackett, Eleanor R., Assistant to Registrar, The Cleveland Museum of Art, Cleveland, Ohio.

Sanders, W. B., Trustee, The Cleveland Museum of Art, Cleveland, Ohio.

Savage, James, First Vice-president, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Schwarz, Frank, Member Board of Directors, St. Louis Natural History Museum Association, St. Louis, Mo.

Schwarz, Herman, Member Board of Directors, St. Louis Natural History Museum Association, St. Louis, Mo.

Sill, Nellie G., Assistant Librarian, The Cleveland Museum of Art, Cleveland, Ohio.

Smith, Orna J., College of Idaho, Caldwell, Idaho.

Tefft, Mrs. C. E., The Greycourt, Wall Street, Staten Island, N. Y.

Thayer, Gerald H., 2 East 81st Street, New York City.

Thibaudeau, Marie, The Cleveland Museum of Art, Cleveland, Ohio.

Thompson, Crystal, Curator, Zoological Collections, Amherst College, Amherst, Mass.

Thwing, Harriet H., Library Assistant, The Cleveland Museum of Art, Cleveland, Ohio.

Tyrell, Edward R., Milwaukee Public Museum, Milwaukee, Wis.

Underhill, Gertrude, The Cleveland Museum of Art, Cleveland, Ohio.

Van Bergen, Dr. C. V., Trustee, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Van Horn, Dr. Frank R., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Van Sweringen, Mantis J., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Van Sweringen, Oris P., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Wade, G., Garretson, Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Weierheiser, Ruth V., Publicity Manager, Buffalo Society of Natural Sciences, Buffalo, N. Y.

Welleck, Mrs. Mary Noble, 615 West 176th Street, New York City.

White, Mildred, Assistant Librarian, Connecticut College, New London, Conn.

Williams, Lewis B., Trustee, The Cleveland Museum of Natural History, Cleveland, Ohio.

Woodhouse, Mrs. Catherine F., Registrar, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia, Pa.

Woodhouse, Dr. Samuel W., Jr., Keeper of Collections, Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia, Pa.

Worthington, George H., Trustee, The Cleveland Museum of Art, Cleveland, Ohio.

The Association has lost by death during the past fiscal year, two members, Mrs. Albert Hastings Pitkin, August 1, 1921, at Hartford, Connecticut, and Dr. Joel Asaph Allen, Honorary Curator of the Dept, of Mammalogy of the Am. Mus. of Natural History, on August 29, 1922.

Resignations have been received from 14 Active, and 1 Sustaining members.

Owing to the change of residence of the Secretary, the office of the Association was transferred from Providence, Rhode Island, to Cleveland, Ohio.

Whenever such a change is made, it involves considerable expense on account of the large amount of surplus publications of the Association in charge of the Secretary. At present there is over four tons of this material.

From the Report of the Treasurer it will be seen that the Association has had from all sources $2,679.05 as against $3,175.61 received for the preceding fiscal year. A comparison of these two reports shows a falling off of receipts in almost every item. Sales of publications have materially decreased, contributions to the Publication Fund have been less, and altogether the activities of the Secretary's office have been much less than the year before.

The reason for this is that the Secretary, assuming new duties in a new institution, has found his time so occupied that he has not been able to give the attention to Association affairs which they demand to keep the organization at its best.

From the Treasurer's report it will also be seen that the Permanent Endowment Fund has been considerably increased due to receipts from Life Membership dues, and that the bulk of these funds have been invested in registered Liberty Bonds.

The publication of MUSEUM WORK has been retarded because of the small amount of funds available at the right time. A double number is now at the printer's and should be in the mail shortly after the close of the annual meeting.

The fifth New England Conference under the direction of the Committee on Sectional Meetings was held at New Bedford, Massachusetts, October 7, 1921. Some of the papers read at this Conference will be published in MUSEUM WORK.

The report of the Committee on Classified Information has received favorable comment in the columns of the *Museum's Journal* of the British Association. The report of the Chairman of this Committee will indicate the progress that has been made during the year.

Attention was called last year to the collections of loose-leaf Albums accumulated by the Secretary. Some of these have been in use throughout the fiscal

year, and all of them are now out on loan. The requests that have come to the Secretary's office in the past year have been more numerous than ever. Especially is this true of information regarding museum buildings. A number of museums have either made plans or are planning for new buildings and are anxious to secure all possible data concerning such matters. In every case the Secretary has made careful replies and has endeavored to put the inquiring institutions in touch with the best sources of information.

Until the last of March the Secretary did not employ an assistant regularly, but called upon his private secretary to do routine correspondence and perform other necessary duties. Since the twenty-second of March Miss Ruth H. Lomnitz has been employed to carry on the secretarial work of the office.

At the annual meeting of the Association at Cleveland in 1921 at a conference of Museum Trustees and Directors, a committee was appointed which made a recommendation to the Council for the extension of the work of the Association. It was the sentiment of the members of the Association in attendance at the Cleveland meetings that the Association would best perform effective service to the museums of America through a permanent, paid Secretary, and it was estimated that it would take at least $10,000 more than the amount now received from annual dues to effectively carry out such a plan.

During the year the President of the Association has made repeated and determined efforts to raise funds for the realization of such a plan, and while he has not yet succeeded in placing the Association on the proper financial footing, such institutions as the Carnegie Corporation, the Rockefeller Foundation and the Commonwealth Fund, have given serious consideration to the proposed plan, and recognizing its soundness have deeply regretted that they have had no funds available for the work.

Respectfully submitted,
(Signed) Harold L. Madison,
Secretary.

REPORT OF THE TREASURER OF THE AMERICAN ASSOCIATION OF MUSEUMS FOR FISCAL YEAR ENDING APRIL 30, 1922

Balance on hand May 1, 1921		$255.79
RECEIPTS		
Sustaining memberships	$835.00	
Active memberships	1,027.06	
Sale of MUSEUM WORK	87.95	
Sale of Proceedings ($15.00) and Directory ($5.00)	16.50	
Contributions to publication fund for 1921-22	330.00	
Contributions to publication fund for 1922-23	50.00	
Pledge, 1920-21	2.00	
Guest dues	2.00	
Left from Cleveland Expenses	14.99	
Payments received for reprints	5.00	
Balance, Petty cash	3.87	
Interest on bank balance	10.64	
Interest on Liberty Bonds	38.25	
		2,423.26
Total Receipts		$2,679.05

EXPENDITURES

Expenses of 1921 annual meeting	$273.80	
Office supplies, including stencils, stationery, office furniture and incidental expenses	107.92	
Petty cash, including general postage, cash payments, expressage, etc	60.70	
Printing ballots, programs, notices, etc	69.75	
Expense of New England Conference	12.50	
Expense of transferring Secretary's office to Cleveland	174.86	
Cost of publishing MUSEUM WORK	739.42	
Expressage, postage, etc., incidental to publishing MUSEUM WORK	12.12	
Salaries	478.95	
Refunds	11.29	
Miscellaneous expenses, including multigraphing, entertaining, Secretary's expenses to Buffalo, etc	84.58	
		$2,025.89
General Funds—Balance on hand May 1, 1922		653.16
		$2,679.05

ENDOWMENT FUND OF THE AMERICAN ASSOCIATION OF MUSEUMS

RECEIPTS

Balance in Savings Department of Mechanic's Bank, May 1, 1921	$254.64	
Interest, to be transferrer to Checking Account	1.04	
6 Life memberships at $50 each	300.00	
Total Receipts		$555.68

EXPENDITURES

$500 U. S. Liberty Bond, Fourth 4¼s, due Oct. 15, 1938, at $89.47	$447.35	
		$447.35
Balance May 1, 1922		108.33
		$555.68

ASSETS

1 $400 U. S. Liberty Bond, Third 4¼s, due Sept. 15, 1928, par value $400.00, market value, May 4, 1922	$399.20	
1 $500 U. S. Liberty Bond, Fourth 4¼s, due Oct. 15, 1938, par value $500.00, market value, May 4, 1922	499.00	
Total Assets		$898.20

Accounts and Evidence of Ownership of Securities examined and found correct as stated above, May 8, 1922.

(Signed) D. E. Drexel,
Public Accountant.

REPORT OF THE EDITOR OF MUSEUM WORK

In the effort to reduce the cost of publishing MUSEUM WORK it was planned to issue it bi-monthly during the fiscal year 1921-1922. Two numbers have come from the press, the July-August and the September-October, and a double November-December, January-February number is now in the hands of the printer.

At no time during the year have there been sufficient funds available to warrant the employment of an assistant to do the necessary work of publication. The pressure of regular museum duties has been so great that it has been a physical impossibility for the Editor to perform all the labor necessary to the publication of the magazine. Could he have had the extra time available for this purpose as has been the case in previous years, it might have been possible to issue MUSEUM WORK regularly.

Briefly, a choice had to be made between two alternatives, either employing an assistant and taking a chance through her efforts of raising sufficient funds during the year to keep the Association solvent, or doing the work irregularly himself without sacrificing his professional duties. The latter course seemed the only possible one, and it has been taken deliberately with what must appear to the members of the Association as an unsatisfactory performance of duty.

For frontispieces and insets the Association is indebted to the Public Museum of the City of Milwaukee and the Worcester Art Museum.

Mr. W. deC. Ravenel of the United State National Museum, and Mr. F. Weitenkampf of the New York Public Library have contributed regularly lists of bibliogaphies of musuem literature. Their co-operation has been deeply appreciated.

The title-page and index to Volume III has been prepared and will soon be ready for the printer.

There are 25 paid subscribers to MUSEUM WORK.

Respectfully submitted,
(Signed) Harold L. Madison,
Editor.

REPORT OF COMMITTEE ON SECTIONAL MEETINGS

The Committee on Sectional Meetings is, like ancient Gaul divided into three parts: one embraces the Pacific Coast museums with Mr. Howard H. Cleaves as Chairman; the second, the museums of the Middle West with Mr. Reginald Poland as Chairman; and the third, those of New England with the writer as Chairman.

There is not much to be said as yet in regard to co-operation of the museums on the Pacific Coast. The matter of mid-year meetings is not one to be forced, and probably the museums of California and the nearby states are not yet ready for that form of activity. Mr. Cleaves is interested in the matter and he may be able later to work towards this end.

In November, Mr. Poland sent out a circular letter to 70 organizations in the states of Indiana, Illinois, Iowa, Kentucky, and Wisconsin, asking if they desired to cooperate in the matter of the exchange of publications and whether they considered a mid-year meeting feasible. He received 23 replies, 20 of the institutions expressing their desire to cooperate and 3 declining to do so. Several of the museums were handicapped by having no publications. Mr. Poland makes the suggestion that next year the museums within a short radius of each other should convene for a one day meeting, and is now formulating tentative plans towards that end. That he has been most successful in stirring interest

in some quarters is shown in the suggestions made by some museums. Minnesota Historical Society thinks more space might be given the mid-western activities in MUSEUM WORK! The State Historical Museum of Wisconsin suggests the following: 1, exchange of administrative idea and plans; 2, exchange of publications; 3, loans of collections and specimens. Cincinnati believes in studying projects of other museums and would follow this up with personal visits to institutions doing progressive and systematic work which could be taken up by museums in general.

The New England Conference met the first week in October with the Old Dartmouth Historical Society, New Bedford, 28 members being in attendance, in addition to 30 persons from the Historical Society. The afternoon papers dealt largely with the idea of the varied service museums can render. Mrs. Berger of Hartford made a strong plea for the many small museums, in contrast to the few of very large size. Her paper was printed in the October number of MUSEUM WORK.

Educational Service was presented by Miss Inez Scott of the Children's Museum of Boston, who raised the question as to whether our activity along that line should be in the nature of instruction or inspiration. Miss Ella Simons of Worcester conducted a symposium on "Lending Collections," and mentioned the generous policy of the Worcester Museum in respect to its lantern slides. As a result several small New England museums have benefited greatly by these loans during the year.

A paper which dealt with a subject new to most of us was that by Mr. George Francis Dow on "Collecting Houses for a Museum." He described the work of the Society for the Preservation of New England Antiquities, and the curator of every historical museum would surely be interested in the unique methods by which that Society has achieved marvelous results in the past few years.

The evening session of this Conference began with supper served in the Jonathan Bourne Whaling Museum, by the side of the Bark Lagoda, which has for a subtitle, "The Ship That Will Never Sail." This model, about half the size of one of the famous old whaling vessels, contains every fitting and equipment used in the days when the ships went from New Bedford, from Nantucket, and out of Gloucester to the Grand Banks. The members of the Conference were conducted over the vessel by a whaling captain, who explained in detail all phases of the industry. Mr. Frank Wood gave a talk on Scrimshaw Work, illustrated by the examples in the Museum, and lantern slides, paintings and models of the old ship-chandler's shops were shown. Mr. Rowe gave impressions of the continental museums, as he saw them on his recent trip.

Every year it is more evident that this New England Conference is worth while. We are becoming acquainted with the characteristics of the various institutions and with their functions so fully that cooperation can be carried on to the greatest extent. Also, it is a help to the museums which acted as hosts. The people of the community who exert themselves to entertain us, catch some of the enthusiasm and as a result appreciate their own institution more.

The Trustees of the Fairbanks Museum, St. Johnsbury, have so strongly urged the Conference to meet there next October that the invitation has been accepted, and it is understood Providence, Rhode Island, expects to be the host the year following.

Respectfully submitted,

(Signed) DELIA I. GRIFFIN,
Chairman.

REPORT OF COMMITTEE ON CLASSIFIED INFORMATION

Instructions of the Committee for the current year included two distinct lines of work. The first of these was the completion of the decimal classification which was in process of revision at the last annual meeting. During the current year four additional progressive revisions have been made, so that now, the work represents the best thought of a large number of consultants. The finished manuscript has been submitted to Mr. Dewey and has been accepted for inclusion in the forthcoming edition of the Decimal Classification though it is still subject to minor alterations to bring it into conformity with accepted mnemonics. This first phase of its work may therefore be regarded as complete.

The second instruction was to provide for the dissemination of information through the medium of a loose leaf supplement to MUSEUM WORK, to be governed by the classification of museum economy. Your Committee has made repeated efforts to secure adequate financial support for this undertaking, but without success. Appeals have been made to the General Education Board and to a number of individuals who are interested. It is believed that another year of work along the same lines, would make it possible to finance and carry out this project.

Respectfully submitted,

(Signed) L. V. COLEMAN,
Chairman.

REPORT OF COMMITTEE ON MUSEUM MATERIAL FOR SCHOOLS

Your Committee has looked over the scope of material covered by the collections of reproductions issued by a number of American museums, and we find it to include the entire history of all the arts, besides views, diagrams, etc., to such number that list of available material would form a volume so inclusive as to be of small use to the school teachers it would be intended to help. The request from the Western Arts Association for such a compilation was an encouraging response to museum efforts as shown in the 1921 Convention of the Western Arts Association. The same Association at it 1922 Convention, received a report by Miss May J. Brison, of Ohio University, Athens, Ohio, on "Available Help in Art Apprecation for the Smaller City Removed from Art Museums," and this report covers the ground in concise form, with helpful suggestions to teachers. Miss Brison's report is not limited to reproductions of materials in American Museums, but as it includes the material which the Association wishes to have on file for puposes of recommendation to public schools, it is appended* to this report as furnishing the desired list.

Respectfully submitted,

(Signed) ROSSITER HOWARD,
Chairman.

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* Report for Round Table. Western Arts Association. Available Help in Art Appreciation for the Smaller City Removed from Art Museums. Multigraphed copies available by application to Mr. L. R. Abbott, Secretary, Western Arts Association, 234 North Division Street, Grand Rapids, Michigan.

REPORT OF DELEGATE TO THE PARIS CONFERENCE OF THE BRITISH MUSEUMS ASSOCIATION

Providence, R. I.,
May 8, 1922.

Mr. H. L. Madison, Secretary,
American Museums Association,
Cleveland, Ohio.

Dear Sir:

I should like to express to the American Museums Association through you, my sincere appreciation of the opportunity afforded me to go as a delegate to the meeting of the Brirtish Museums Association held in Paris last July. Much regret was expressed that your other delegate, Mr. Burroughs, was unable to be present.

Since the program of the meeting and a detailed report has been published in the *Museums Journal*, the official organ of the British Museums Association, I feel that I need only deal with the more intimate aspects which would be of interest to the members of the American Association, as a supplement to the published account. It was a privilege to all present to meet in Paris, not only on account of the wealth of the museums, but also because of the high position which our French confreres occupy in the scientific world. It was a treat to all present to come in closer contact with our fellow-workers in France.

The meetings of the Association were held in various places, such as the Musée National D'Histoire Naturelle, and the Louvre. A considerable number of the members of the British Association were present. One impression which your delegate received was the evident intention of the British Association to have a very limited number of papers by its members, and to devote the greater amount of time to a study of the Paris Museums, and to enjoy the opportunity to become better acquainted with the French workers. This was brought about by afternoons spent in visits to the Museums of interest in Paris, Versailles, St. Germain and Malmaison. In all of these the Association was not only given a reception by the museum authorities, but was taken around and the best features of the work explained. In many cases the members who were interested were taken behind the scenes into the workshops.

The opportunity to become better acquainted with the French members was still further increased by several social functions which included a reception at the house of Director of the Musée National D'Histoire Naturelle (Professor L. Mangin) at which many distinguished people were present, including the Prince of Monaco, a reception at the Autour du Monde Club at Boulogne-sur-Seine, and a reception by the staff of the Louvre Museum. Our French hosts surpassed themselves in the lavish hospitality dispensed. The official dinner at the Hotel Moderne on the evening of July 13th, at which a number of distinguished Frenchmen were the guests of the British Association, was a truly remarkable occasion in point of good fellowship and thoughtful speaking.

There are three observations which I venture to include in this report which seem to me to be of interest to the American Association of Museums. In the first place, the members of the British Association appreciated your sending delegates to their meeting. They again and again expressed the wish that this could be done annually. I feel that the American Association ought to find out if one or more of its members expect to be in Europe at the time of the British meetings, and if so to consider their appoint-

ment as official representatives. Secondly, I think that the British Association would appreciate an invitation from the American Association of Museums to hold its annual meeting in America, at the same time, and with the American Association of Museums. It might be that sometime when a meeting of the American Association of Museums is to be held in New York or Boston, more of the British Association would feel that they could attend. Personally I do not think it matters whether a large or small group of British members could be in attendance, but I do think that a cordial invitation from our Association would bring about much desirable cooperation between our Associations. In case this is arranged I would venture to suggest for the consideration of the Council that a similar invitation should be extended to the French Association of Museums which has lately been reorganized.

Lastly, there was a very considerable discussion of the possibility of forming an International Museum Association, to take the place of the Museums Verband which existed before the War and to be broader in scope than that had been. The idea was to supplement the work of the National Associations and to draw us all together in an international scientific and artistic union. It should be pointed out, however, that at the present moment many members of the French Association will not consider belonging to any group of scientific workers to which Germans are admitted. They recognize, however, that this is probably temporary, and that ultimately the German museum workers can be admitted.

Finally, I want to pay tribute to the good fellowship and fraternal spirit actuating the British Association. The official dinner was enlivened with songs, jokes and similar interchange of wit, which was even more free and natural than our own has been. Your delegate, therefore, once more thanks you for the opportunity that was given him by your Council to enjoy this meeting and to have the privilege of knowing as friends and fellow-workers so earnest a body of Museum men and women as is found in Great Britain and France.

Respectfully submitted,

(Signed) L. Earle Rowe.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

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CONTENTS

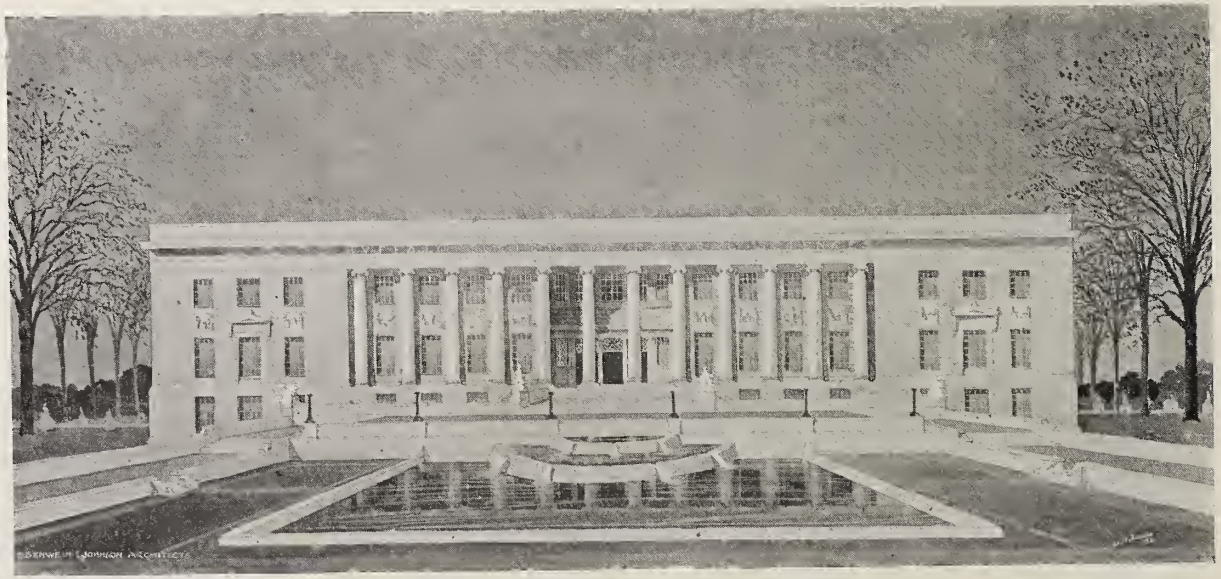
NEW MUSEUM OF THE BUFFALO SOCIETY OF NATURAL SCIENCES. . *Frontispiece*

ON PLANNING A NEW MUSEUM. *By William L. Bryant* 23

A DEBT TO THE CHILD. *By Anna Billings Gallup* 30

A RURAL COMMUNITY MUSEUM. *By Allen Chamberlain* 31

ART MUSEUMS FOR THE PUBLIC. *By Erwin O. Christensen* . . . 36



THE NEW MUSEUM OF THE BUFFALO SOCIETY OF NATURAL SCIENCES TO BE ERECTED IN HUMBOLDT PARK

ON PLANNING A NEW MUSEUM*

By William L. Bryant,
Director of the Museum, Buffalo Society of Natural Sciences

Many of the problems involved in building a science museum are so intimately related to those of art and historical museums that it may be worth while to consider them in their broadest aspect. The comparative civilization of any community can be measured by the interest which the majority of its inhabitants takes in art, music, science, literature, history and, of course, in religion and by how much this interest influences its life.

The planning of a museum building implies the planning of what you are going to put into it and how you are going to use it. Are your exhibits to be arranged for the edification of those already schooled in the technique of your science or art, or are they to be arranged for the benefit of the average citizen of your community? If the latter is the case, how are you going to instil into the layman the knowledge and appreciation of the principles and laws that are concerned in the creation of your exhibits? Shall you allow the crowds of more or less disinterested or only casually interested visitors to wander about aimlessly, trusting that your docent will pick up a few of them and give them some modicum of their inspiration? If so, you will miss a lot of opportunities.

If you are an historical society shall you allow the visitor to stroll among your plate glass cases containing miscellaneous assortments of old coins, Indian pottery, forgeries of Egyptian, Greek and Roman relics accumulated during their leisure hours by some worthy residents of your town? Should you not rather lead your average citizen through a series of carefully thought out exhibits telling in historical sequence the story of the various Indian races which may have occupied your locality and showing, in succession, the struggles for supremacy of the different nationalities; French, Dutch, English, etc., which have since dominated or affected your locality and the various cultures introduced by them? Such a museum should always be a visual, continuous record of the development and amalgamation of the various elements of your population. If you wish to do this you must plan your museum accordingly when you build it.

Now, if you are an arts association, are you willing to allow your visitors to wander aimlessly about your galleries, trusting that their instinctive love of the beautiful, or that the intrinsic beauty of your exhibits will convey such a message to the layman that he will be able to discriminate between the false and true in art, and that he will be able to understand the unwritten story, or will you attempt to show him silently some of the principles that underlie the art of imagery, something of the history of the development of art and of the underlying inspiration and feeling which are found in the good work of all peoples, even the most savage? Are you going to tell your average citizen what it is in the lives, work and technique of the Old Masters which makes their work immortal. For believe me if you do not tell them your average citizen will not understand. Neither can you tell him by publication nor by selling catalogues, for your average citizen will not read them. If you adopt the policy of attempting to raise the cultural standard of your local-

* Paper read before The American Association of Museums at its Seventeenth Annual Meeting, Buffalo, New York, May 12, 1922.

ity as a whole you must plan your building accordingly.

If you are a natural history society should you display to your visitors endless exhibits of minerals, fossils, plants and animals arranged in synoptic series with technical labels or should you not rather tell your average visitor the great story of life, its development and the inter-relation of plants and animals to each other and to their environment? If so, you must plan your building accordingly.

The history of the origin and development of art, historical and science associations in most small communities is usually much the same. A few public spirited and cultured people get together and form the nucleus of an organization. Usually for many years the growth of such a society and its contact with the public is much restricted, dependent, as it is, upon personal friendships and congenial associations. This is particularly true with historical and science societies. In the first case the pioneers of our smaller American towns have used the historical society rooms as an occasional meeting place in which old friendships are cemented and where treasured family relics of a period now past away are preserved. In a natural history society the members, interested in collecting, cataloguing and describing the fauna, both fossil and recent, of their locality, tend to become more or less specialists in various branches. Most museums in such small communities are nothing more than storehouses of these hard-earned collections.

In small-town societies both funds and quarters are meager. Eventually some of the more prominent members obtain, through influence or by gift, larger and more commodious quarters, and thereupon begins a slow period of expansion in which an effort is made to extend an influence more generally in the community. Public interest is aroused by lecture courses, field trips or art schools, as well as by exhibitions.

Finally such associations acquire sufficient force and power to warrant considerable expansion and then is the inception of the museum building.

The early history of the Buffalo Society of Natural Sciences did not differ much from those of the average small town. Formed in 1859 when the population of our city was small, it was incorporated in 1861; and thereafter for many years its scientific members were engaged in the study and classification of the local fauna and flora. Its first scientific bulletin was published in 1873 and the first three volumes contain the early works of such scientists as Grote, Scudder, Rathbun, LeConte, Hartt, Kellicott and Jordan, all of whom became famous.

During many years this Society maintained contact with the public through series of popular lectures on science, talks to school children and field trips, and its collections accumulated until there was no longer space in which properly to exhibit and to store them.

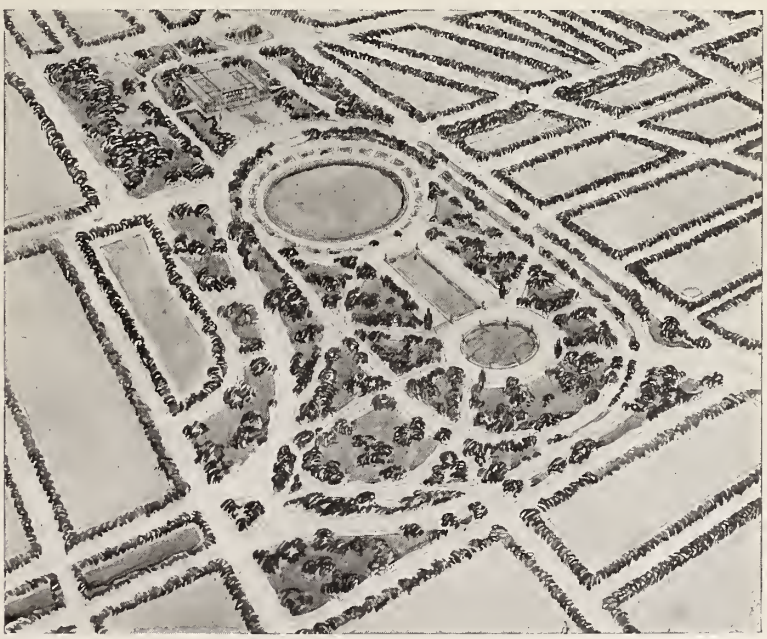
There are two ways in which a society of this kind can obtain a building. One is by bequest. This is the luxurious way, but like all royal roads to riches beset with obvious dangers, one of which might be a deadening of initiative. After waiting in vain for more than fifty years for some kindly citizen to leave us his fortune we decided on the other way. We determined to sell the museum idea to the citizens of Buffalo, and to create a popular demand for our work and for a building in which it could be carried on.

We organized Hobby Clubs in every branch of science, and sent out broadcast invitations for any citizen to join such of these cooperating sections in which he might have a latent interest, each section to study one of the related sciences to be treated by the exhibits in a proposed new

museum. Here is a quotation from the invitation: "If you, for instance, have been more or less interested in the subject of astronomy we ask you to join the Astronomical Section. This section will take up the study of astronomy with the idea of assisting the Society in the creation of an astronomical exhibit. Do not hesitate to join thinking you do not know anything about the subject. Our exhibit is to be prepared for the layman and the boys and girls of our city with the object in view of telling to them in as simple a way as it can be told the tremendously interesting story of the origin of things and the relation of our earth to the sun and its planets and the universe of stars. A suggestion offered by a layman as to the creation of this exhibit or some particular feature of it might well prove to be of just as practical value as one offered by a student."

It was proposed that during the winter months each section should in turn entertain the membership of all the other sections at the Society's rooms with talks or illustrated lectures covering some interesting development of modern science, in the particular field of the section's activities.

Another method of interesting the public in our work was the foundation of a circulating library of lantern slides, each set accompanied by written lectures, loaned free to the public. From the moment of its inception this branch of the Society's activities has proved enormously successful and the figures shown by our Department of Visual Education as to the circulation of these illustrated lectures are staggering.



AERIAL VIEW OF THE PROPOSED MUSEUM IN BUFFALO

Still another method of bringing our work into the lives of the average citizen was the organization of a Lecture Bureau. The Bureau, in co-operation with the Department of Public Welfare, established Neighborhood Centers located in different sections of the city. In these centers, under the auspices of a local committee, the Bureau gives a course of twen-

ty free public lectures, the lecturers all being Buffalo men and women.

For the convenience of members, churches, organizations and clubs the Bureau also compiled a card index file of available lecturers and subjects, and advise or assist freely in filling or securing lecture engagements.

In addition to these activities the Society greatly expanded its work with children. It organized a children's field club with a membership of several hundred children who meet every week during the year, and during the summer months are taken on excursions into the field.

We also conducted classes of school children to the Zoo and to the parks to study the animals and the flora of this region. For the very young children we organized a series of Saturday Morning Story Hours and formed a Children's Museum League of the women members of the Society to foster work with the children. In the meantime our Department of Instruction had so expanded its work with the school children that lectures were given in all of the schools to the children of the 4th, 5th, 6th, 7th and 8th grades in various phases of natural history and geography. The classes also have the privilege of loan collections and trips through our museums.

We organized a Publicity Bureau which issues a monthly natural history magazine and furnishes to the newspapers weekly articles of the out-of-doors life of this region.

Through the generosity of two of its members the Society had acquired a plot of land and in 1918 built the first section of a new museum in which we tried out some methods of exhibition following our idea of popularizing a scientific museum by making each series of exhibits an illustrated introduction to the study of the science treated.

This first section of our museum contains the story of astronomy, mineralogy, dynamic and historic geology told consecutively, the visitor following a direction line marked on the floor, studying the contents of the cases in turn, and it has proved so attractive to our average citizen that we intend to adopt the same policy throughout our New Museum.

The immediate effect of these activities was to greatly increase the interest of the people of Buffalo in our Society. Its membership increased until at the present time it numbers over 4,000.

The City Council, impressed by the value of our work, has each year increased our appropriations and recently, by unanimous vote, requested the Corporation Council to prepare a bill for submission to the Legislature amending our City Charter in such a way as to permit the City to furnish a site and to erect upon it a new building for our use. This bill has passed the Legislature without opposition and has been signed by the Mayor and the Governor.

All of this has led to the opportunity of building a greatly enlarged museum for the Buffalo Society of Natural Sciences and, wishing to create so far as possible an ideal museum, we addressed the various Museum Directors for suggestions. We received a most cordial and gratifying response to our inquiries, which I wish to acknowledge with many thanks, and I shall presently review a few of the many valuable suggestions.

The heighth and location of a museum building in any public park is controlled by the restrictions of landscape architecture. Only horizontal expansion is usually possible. When a site is designated by the city authorities the matter of future growth should be carefully considered. I refer particu'arly to the danger of encroaching upon space which might later be demanded by conflicting public interests. It would be desirable if that part

of the site which is not to be built up immediately, but which might be used later, should be placed under the joint control of the city and museum authorities, at least so far as the planting and the approaches are concerned.

"Our plan is one that provides for indefinite growth along certain main axes which are established with reference to the ground which the city set aside for our occupancy in the park," writes Mr. J. H. Gest, Director of the Cincinnati Museum Association. In this he is seconded by Mr. Godwin, Curator of the Toledo Museum fo Art, who thinks that "The possibility of future expansion of the building should be considered very seriously and, if possible, a tentative plan drawn up allowing in some way for an almost indefinite series of building additions." Dr. William C. Mills, Director of the Ohio State Archaeological and Historical Society, also concurs in this view.

There is a noticeable but wholly natural divergence in practice between art and science museums in the location of administration rooms. Thus in art museums where much shipping, receiving and preparatory work goes on in the basement, as in the Cleveland Museum, "It is felt that the location of the Superintendent's office at the service entrance is a distinct advantage." In such museums offices are on the main floor and this brings with them the educational departments. The Toledo Museum of Art "has reserved for office space in its contemplated addition the entire length of the building, two hundred feet and about twenty-five feet in width along this length. This includes also the library. One entire side of the basement is devoted to the service end of the building, including shipping and receiving room, box storage, storage for temporary exhibitions, storage for permanent collections not being exhibited, photographer's room, carpenter's shop, printing department, etc. The other side of the basement is devoted entirely to auditorium and class rooms."

Natural History Museums on the contrary, for various cogent reasons, prefer to have their preparatory rooms aloft. Thus the Field Museum "dedicated its entire third floor for offices of the scientific staff, the herbarium, its study collections, laboratories, preparators' workrooms, photography and illustration, printing shop, libraries, class rooms, storage, etc., while the taxidermy shop, carpenter shop, press room, restaurant, guard and janitor's quarters are located on the ground floor."

There is also some difference of opinion between museum directors as to the proper side of the building on which the laboratories should be placed. Dr. Barrett of the Public Museum of Milwaukee feels that "preparatorial rooms, especially where group building, modeling and other artistic work is to be done, should be as far as possible located with a northern exposure and a proper skylight." But in the Ohio State Archaeological and Historical Society, Dr. Mills finds that his workers do not like the east side of the building in which are located the preparatory rooms. "They prefer the south side, and as the south side of the building is used for the printing and bindery departments there is always a clash between departments as the preparatory department wishes to use the room whenever possible on account of the light."

There is a surprisingly unanimous and emphatic warning voiced by every museum director against too little laboratory and reserve collection space. Even the most modern museums are finding themselves cramped by the growth of these departments. "Keep in mind," says Dr. Clarke, of the New York State Museum, "the necessity for laboratories and abun-

dant, well-lighted rooms for researches. Accessory rooms in any working and growing museum should cover just about as much space as the exhibition floors. It is the business behind the scenes that is of most importance after all, and there is no danger of getting a superfluity of office and work rooms. If plans are drawn to meet obvious and recognized present conditions, they will be found altogether inadequate after a few years.

"In this Museum we planned, as we thought, abundantly for room, but by the time the building was completed, that is within a period of four years after the plans were made and we moved in, we found that our space was already inadequate."

"If you wish to make a striking and important departure from the general practice of museums when you erect your new building," says Dr. Lucas, Director of the American Museum of Natural History, "you will give special attention to the matter of rooms for preparation. Nowadays, with the importance of preparation work recognized and the many details now involved, it is a surprising thing that no museum has taken any proper steps to provide even decent quarters. Our work here is done in rooms intended for exhibition halls, and which are very badly adapted for the purpose. No provision was made in the National Museum. The things to be borne in mind are good light and accessibility, so that specimens may be easily brought to and taken from the preparation rooms."

"The Museum of the Academy of Natural Sciences of Philadelphia," says its Executive Curator, Dr. Witmer Stone, "was built at a time when exhibition collections were attracting more attention than study rooms. We have always been cramped for lack of space and the condition is growing more and more serious. If you are going to carry on considerable research work where study and research rooms are necessary, they should be provided for either in a definite wing or otherwise where future additions could be readily made. The exhibition halls, of course, can remain the same size for many years."

A few of the Museums are endeavoring to adequately meet this situation in their new buildings. Thus, the Detroit Institute of Arts, is leaving unassigned quite a large amount of space on the ground floor which may be used for such purposes as they may overlook in their plans. This, they feel, is a very desirable thing to do.

Dr. Brigham, Curator of the Battle Creek Municipal Museums, believes that since museums are for the centuries and that since expansion cannot be uniform in the several departments the problems of growth should not be met by half-way measures. That city is negotiating for the purchase of a tract of land of from twenty to thirty-five acres, the grounds to be a botanical garden and arboretum. Scattered through the grounds will be the museums, several buildings heated from a central plant, and connected by covered passageways, part of which are to be botanical conservatories. Dr. Brigham also suggests "an appropriate aquarium in connection with the natural history museum as it is a relief to most visitors after viewing the long silent files to see something wiggle."

Coming to the question of storage space and reserve, or study collections, we hear the same solemn warning expressed by twenty-two of the twenty-nine directors who answered our inquiries. "Space for storage should be twice as much as the architect is disposed to grant or the directors call for," writes Dr. Clarke. "Museums grow very rapidly, for the world is full of things to make them out of, and this storage space should

not be merely rooms in which to pile up boxes, but an economically distributed space with equipment for keeping duplicate material in an orderly arrangement. Science is orderly knowledge and natural objects piled together in miscellaneous boxes cease to be scientific."

"Storage space," says the Director of the Toledo Museum, "is about like the condition that we heard of during the war,—that it required anywhere from four to ten men back of every man in the trenches. There is nothing more essential to a museum building than adequate, well-arranged and easily accessible storage space."

University Museums where much collection and research work is done are great sufferers for lack of storage space. "I can say regarding room," writes Dr. Baker, Curator of the University of Illinois Museum of Natural History, "that we are cramped beyond endurance for space for our research collections, 500,000 specimens remain unpacked for lack of space to place drawer cabinets."

The author of this paper believes that as an auxiliary to docent service, there should be provided a small auditorium or class room conveniently located in reference to the exhibition halls. It should have a screen and lantern, and there should be given talks to the school children who are brought to see the museum. Pictures of the various exhibits should be shown and the talks based upon carefully prepared lectures so that all of the children would get the same information. After such a talk all that is needed is a guide on the museum floor, the children individually looking up the material lectured upon. This method would do away with the necessity of concentrating thirty or forty children in front of a small exhibit and trying to discuss it. The talks would tend to instil in children a museum atmosphere, make them more receptive of what they are about to see, and enable them to better understand the descriptive labels beneath the specimens.

Nowadays museums are feeling more and more the need for abundant class rooms. Dr. Barrett of the Milwaukee Museum believes that the ideal arrangement would be rooms seating respectively 50, 100, 300, 1,000, 2,500. In the Milwaukee Museum at present they are obliged to have their Sunday afternoon lectures repeated in the evening, in order to partially take care of the overflow.

A well equipped children's department should provide for at least two story-hour rooms for the smaller children in addition to a work room and library. A club room for children is also desirable.

Coming now to exhibition problems. I feel that in any but the largest cities, a science museum should confine its activities to the natural history of its own district. Its main exhibit should be of local material and extra-limital—specimens should be introduced only for comparative or illustrative purposes, no specimen should be introduced into an exhibit unless it comes up to a certain standard, and that standard should be "can I tell a story about it as interesting as that about any other of my exhibits?"

We should like our museum to read like a book from left to right, the labels in any case so correlated as to read like a chapter, with specimens for illustrations, and our halls so arranged that the visitor may grasp the conception of the great tree of life, still growing upwards though some of its branches are dead and fallen. It should be full of local specimens,—objects that, so easily overlooked by the unseeing eye, are yet so full of interest and beauty when understood. Our object should be to help our average citizen to live in harmony with his environment, helping him to understand something of the rocky sepulchre beneath his feet, and

to perceive the dignity and grandeur of the universe around him. When we can make him look for the jewels in the forehead of the toad, instead of at the warts upon its body; when we can make our children understand the friendliness of our wild birds, so ready to meet us halfway; when we can teach them to enjoy the wild flowers without tearing them up by the roots; when we can make our average citizen sympathetically interested in the infinite hosts of creatures at our very doors, we shall all be on the way to a higher civilization.

A DEBT TO THE CHILD*

By Anna Billings Gallup
Children's Museum, Brook'yn

Few people appreciate fully their obligations to children. There is a nearly universal inclination to neglect the little girl and the little boy and then to take infinite pains a few years later to correct the bad habits which need never have been formed in childhood.

In developing the Children's Museum we have found it very difficult indeed to make people appreciate the advantage of spending liberally on the education of the very young. We see great sums of money expended for works of art and for costly objects to be displayed in museums but it is hard to get five hundred, two hundred or even one hundred dollars to make children's experience in the museum more valuable. We have been driven therefore to a special group of citizens to find means of financing our work, which we believe to be based on a sound understanding of child psychology and which we have found by experience to be productive of good results. We have turned to the mothers of the children—to the women who are interested in childhood—and have asked them to come to the rescue.

To the Children's Museum in Brooklyn the City makes an annual grant which pays the salaries of the employees, and provides for the upkeep of the building, but any of the work that endears the museum to the children, that fosters a love for nature and that teaches children how to enjoy the out-of-doors must be supported by private funds. So our organization of women is hard at work.

We know that when the time comes that the people of Brooklyn appreciate their obligation to the youngest child, then we shall have a Children's Museum that can discharge adequately its duty to our City. I think that the time is fast approaching when we shall see that happy day.

* Excerpts from Round Table discussion at the Seventeenth Annual Meeting of The American Association of Museums, Buffalo, N. Y., May 12, 1922.

A RURAL COMMUNITY MUSEUM

By Allen Chamberlain

Not many men who retire from active business or professional life after a prolonged period of closest application would think of beginning all over again in a totally new field. The average man probably looks forward to his retirement as to a time of relative indolence, and dreams of indulging in a certain amount of leisurely travel and in much golf. Now and then there is a marked exception as when a man has begun to develop a lively interest in some outside subject during the years of his commercial or professional activity. Naturally he looks forward to the day when he can devote more time to this hobby without offending his conscience. When Dr. Henry F. Libby withdrew from dental practice in Boston and took up his residence close to his boyhood home on the shore of Lake Winnipesaukee, it was not with the idea of indulging in the luxurious life of the gentleman farmer. The study of natural science had already claimed the attention of both Dr. and Mrs. Libby, and they had been looking forward to this opportunity to follow it further.

THE LIBBY MUSEUM ON THE SHORE OF LAKE WINNIPESAUKEE

Birth of the Museum

The Libby Museum at Wolfeborough has been the natural outgrowth of the studies that Dr. and Mrs. Libby began twenty odd years ago as a personal pastime. Collecting was a natural incident to their studies in the field, and as the collection outgrew the original house accommodations assigned to them a disused launch-house was fitted up for their reception. Perhaps it was this expansion that suggested the idea of making a collection that should be representative of the fauna and flora of New Hampshire. Perhaps it was the interest that their farmer neighbors and the summer visitors to the region began to show in the

little boat-house museum that inspired them to the larger idea. It may, indeed, have had an earlier inception. Be that as it may the local interest in the museum was noticeable from the first. Standing close to the highway and near the lake shore, with its wide doors flung open in good weather, it was handy for neighbors to drop in as they drove by, or for boating parties from the lakeside cottages round about to land. If the Doctor or Mrs. Libby was on hand, as was usually the case, for here was their workshop, the cordiality of the invitation to come in and was an assurance that they were glad to share their pleasures. Nor were they ever too busy to explain the collections to any with an inquiring turn of mind, or to show what had turned up in the nature of recent finds.

The genuineness of the local interest, and the awakening influence to local natural phenomena that the little museum had upon its public, was early manifest. Grown-ups and children alike began to drop in with things that had attracted their attention as unusual or exceptionally beautiful in their out of door world. Not infrequently these things were fitting subjects for inclusion in the collections, and as the contributors saw these bits added to the store local interest soon developed into local pride. Such open-handed hospitality toward these well-meaning volunteer collectors might easily have led to the creation of a chaotic junk-heap. A diplomatic discrimination must have been exercised by the genial curators to have so successfully courted this co-operation without impairing the general standard of the collections.

It was not long before the natural history collections grew beyond the capacity of the old boat-house, and the Libbys began to plan for the present permanent structure. A place had been won for the museum as a community institution, and a home was required that should be adequate to its purpose and a credit to the section. As the collections had grown through the personal labors of the Doctor and his family and neighbors, it was appropriately determined that the museum building should be provided by the same people. A location was selected close to the highway and facing the beautiful vista down the bay of the lake and out across its Broads to the Belknap Mountains on the western shore. Not content with the mere production of drawings, so often unintelligible unless one's training has been along those lines, the Doctor translated his conceptions into a miniature structure of wood, and being a clever craftsman his model reproduced his ideas with an alluring nicety. This was made a conspicuous exhibit in the boat-house to the end that criticism and suggestion might be had from every interested source. There was no lack of interest in the undertaking. The countryside had already come to feel a proprietary responsibility in the museum as it was. The mechanics of the locality quite naturally showed particular concern, but the enthusiasm was by no means confined to them, even a ditch-digger dropped in to have a look and express his views. For two whole seasons it ran the gauntlet of all comers, among whom were not a few, of course, well qualified by experience or training to pass highly valued comment. Of these was Mr. C. Howard Walker, a Boston architect of prominence, and to him was accorded the privilege of saying the final word.

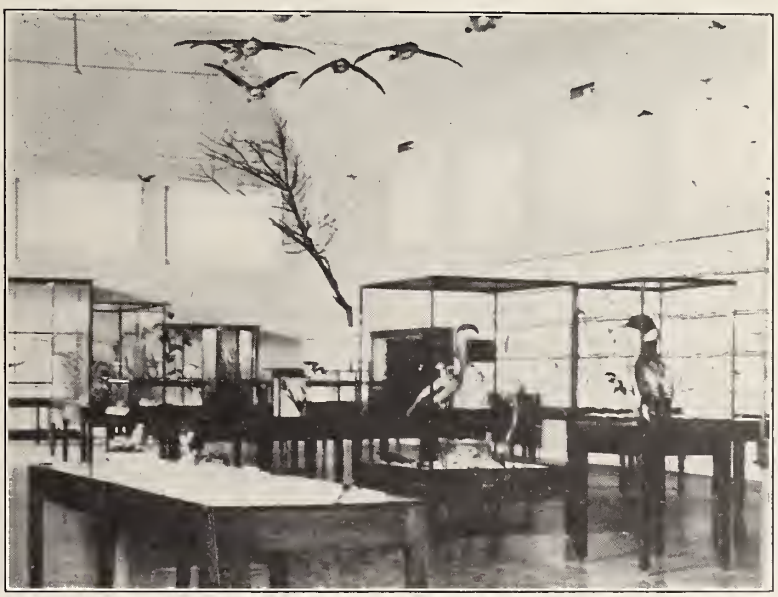
A Vision Realized

Now the new building has stood the test of ten years of satisfactory experience and it may safely be pronounced a structural success. As an exhibition hall it is unqualifiedly perfect. Classical in form and of ample proportions, forty by one hundred and twenty feet in ground

plan, with an inviting entrance portico, it is a dignified structure, its clear white concrete wall surfaces and red tiled roof contrasting handsomely against its background of pines and birches. Seen from the lake, by one who looks down the perspective of the long and narrow bay, it is like visioning a bit from a foreign land. And when the lake is in its calmest mood, brilliantly reflecting the building and its emerald setting, the picture is one to tarry with. In the practical sense it is fully as satisfactory as it is harmonious architecturally. Within is but one long room, meritorious native craftsmanship. These extensions have come about more particularly since the erection of the fireproof museum building. There being no other safe depository for such material within miles, duty in this respect seemed clear.

Technical Accomplishments

In the preservation and display of his specimens Dr. Libby has called upon his inventive powers with such marked success that other institutions have begun to use fixtures and mounts of his devising. The cabinets are not only simple and inexpensive in construction, but add to the



THE BIG AIRY EXHIBITION HALL

the mellow tinted surfaces of walls and roof diffusing the abundant light that pours in through the long row of window panels set just beneath the cornice, and without anywhere casting strong shadows.

Little by little the museum has developed a social service of value, and in view of the local influence, the scope of the museum has extended beyond the field of natural objects and to a limited degree come to include items of historical importance and examples of particularly luminosity of the room in addition to exhibiting their contents fully from all sides. His plasterboard mounts are the admiration of every collector and museum curator, and have been adopted by the Harvard University Museum for use in connection with the delicate Blaschka glass flower collection, and for displaying specimens of minerals. No one who has had experience with wood or pasteboard mounts can fail to appreciate the value of a material that is proof against heat

and cold, dryness or damp, and that does not discolor. The Libby Museum being open only during the spring, summer and early autumn, is unheated. It was necessary therefore to prepare the collection to resist a summer heat of well toward one hundred degrees Fahrenheit, and a winter frost of fifteen or more degrees below zero. The plaster plaques have admirably stood this test. In the Libby Museum this material is used for mounting the greatest variety of materials, whether animal, vegetable or mineral. As originally and easily fabricated the sheets of plaster are thirty inches square and a quarter inch in thickness.

The material is as readily worked under saw or plane as whitewood, and from it boxes may be quickly made that are not only firm but dust-tight owing to their cloth pasted joints. Paper labels are wholly superfluous where these mounts are used. Legends are simply written on the porcelain-like surface with an ordinary lead pencil, and although the writing is indellible erasures are readily possible by using the point of a penknife, a gentle scraping merely restoring a fresh and smooth surface. To protect bird skins, and yet to have them available for close examination in the hand, Dr. Libby resorted to the use of glass tubes, the ends of which are sealed. This has the obvious advantage of affording complete protection against both dampness and insects.

The Exhibits

The mention of birds brings to mind a feature of the exhibits that entrances all visitors. As one steps through the portal into the great room there is an unavoidable inclination to look upward toward the light-giving windows. That glance is sufficient to bring into view a wonderfully life-like flight of birds, both large and small, that seem to be winging across the airy vault—a flock of geese, in wedge formation, is lacking only in the "honk." Coming down to earth the visitor directly realizes, as soon as he begins to look about, that this museum is not a stuffy home for stuffed and bottled specimens labeled with unintelligible Latin names. Arrangement and labeling are alike scientifically correct, but the one has been accomplished with an artistically decorative touch that charms the visitor and brightens the whole interior, and a classical education is not required for the understanding of the clearly lettered and illuminatingly descriptive legends. Especially interesting are the cases devoted to comparative zoölogy, or to the life cycles of plants or insects. Some of these doubtless are attractive to many because of the artistic quality of their arrangement. For others there is probably a charm in the poetically romantic story that the labels reveal. To many more they are undoubtedly merely curious things—new revelations as to things hitherto so commonplace that their existence and development had always been of the taken for granted sort.

Take as an instance the little two feet square of plaster plaque on which is shown the life history of our common Indian corn. It always has an admiring or curious little throng about it. One need not even be a farmer to find an interest in so homely a subject. Everyone is at least familiar with corn on the cob, whether he likes it or not. Presumably everyone knows that if a kernel of corn is planted properly it will sprout, and that in due time, if its cultivator and the weather favor it, a sturdy stalk will develop, silken tassles will appear, and later on the green-sheathed ears come on. These are the obvious stages in the progress from seedtime to harvest. This little plaque reveals the hidden phases through a colored pictorial record—a fascinating story charmingly and simply told. There is the seed, a single kernel, but drawn in

magnified form to show the internal structure and organs of growth. Another drawing shows the sprout—the rootlets and first blade of green. Then the mature stalk is depicted with the pistillate silk and the staminate spikelets bearing innumerable pollen vessels. Yet another drawing, magnified of course, shows a single grain of pollen as it alights on a single silken strand where the ovary awaits this fertilization that a new ear of corn may be brought forth.

In the course of his investigations Dr. Libby has been deeply interested in certain evolutionary changes in the human species due to variations in environment and habits of life. In his own profession he had given much thought to the apparent contraction of the dental arch, causing congested teeth, a condition predisposing them to decay. This had led to a study of the dentition of many animal species, and the collection of skulls accumulated in this connection is interesting. His comparative study of the appendix in man and in many other animals, has been summed up in a single exhibit where the entire alimentary system of herbiferous and carnivorous animals, perfectly preserved by an original process, are seen side by side.

That visitors to the museum might draw a somewhat fuller benefit from some of this investigative work, a series of single page leaflets has been printed for free distribution. These cover such subjects as the theory of evolution, the history of the cell, native spiders and their habits, the evolutionary changes in the dental arch, and an explanatory page as to the exhibit of appendices. These have been much appreciated by visitors, and highly commended by museum authorities who have deemed them as worthy of adaptation to the varied needs of many larger institutions.

It is altogether natural that Dr. Libby should have become an enthusiastic advocate of better forestry practice. During his three years' service in the Legislature of New Hampshire he was instrumental in advancing the work carried on by the State Forestry Commission. In connection with the museum he is developing an arboretum where native trees and shrubs are growing under natural conditions, and in addition he has been reclaiming the worn-out fields and pastures of his farm by planting pine, his young forests now covering some eighty acres.

In the usual acceptation of the word, "museum" usually connotes a city environment. Few would think of establishing such an institution in a remote rural section with any expectation that it would prove of any public value. Located in the midst of a farming region, and three miles from the terminus of a branch line railroad, the Libby Museum has already come to be regarded as an important feature in the town, and has made a name for itself even beyond the State lines. There was a time when public libraries were thought of as purely urban institutions. Today they are found even in small villages. Many of these were founded by private beneficence, but since have come to be publicly maintained, their educational importance being as clearly recognized as is that of the common schools. Perchance the Libby Museum may suggest an opportunity for the founding of similar institutions elsewhere.

ART MUSEUMS FOR THE PUBLIC

By Erwin O. Christensen
Art Department, University of North Dakota

Art museums, in practice at least, are largely for experts and a small group of laymen trained to appreciate a work of art. Of all those who daily pass through the gates of a museum in a large or small city only a few get enjoyment, the rest tire themselves out and get little in return. It may be difficult to prove that boredom instead of exhilaration must necessarily be the result of museum visits for most of us, for one may choose to be skeptical and demand statistics based on actual confessions from the multitudes that have visited museums here and abroad. Nevertheless, that a work of art will not automatically reveal itself will seem plausible to anyone who will make it a point to observe how we behave while passing through the rooms and corridors of an art museum.

Shortcomings

A multitude of pictures and statues, pieces of carving and furniture, prints, tapestries and vases becomes bewildering and at last fatiguing. Even if we are on our guard against an effort to see it all in a day, and content ourselves with a few things only, we know not what to choose and what to pass by. One picture seems as important as another. Walls are closely packed, each picture being accompanied by a label telling us the name and date of the artist. In some museums this label has been slightly expanded and a few other data of general interest, but rarely touching on the picture as a work of art, are included. Otherwise, we find no clue outside of the picture which would help us in knowing how to admire or how to feel about it. Beauty speaks a language that we may sometimes understand, but more often we are not sufficiently sensitive to its many kinds of appeal. Since we are sincerely desirous of wanting to solve the mysteries we patiently stoop to read the labels without gaining any enlightenment from that source. Words have a meaning that we readily understand but pictures become only intelligible when they tell a story. So we wander on until we finally give up. The last rooms are done in a hurry. The strain of looking and stooping has been too much. Tired out we drop on one of the benches for a preliminary rest before recuperating more fully by attending a nearby movie. All this doing of art museums is supposed to be a great treat. Unfortunately, most of us have had little time to cultivate a taste for art; if we have the courage to say so we would admit that we get more pleasure out of the movies.

Responsibility

But why do people go to art museums if bewilderment, eyestrain and general fatigue are so often the result? No doubt, there lingers a certain prestige about painting and sculpture, an heritage from the past when the arts stood in high repute. Perhaps we visit museums because they are counted among the worth while sights of a city. It is also a becoming habit reflecting well on one's state of culture, as art is supposed to have a refining and uplifting influence. Whatever the motives, the fact remains that on free days the museums in our larger cities are well frequented. The annual attendance in one instance has passed the million mark. Then why is the net effect of art on many of us not all that might be desired, especially if we think of the elevating influence art is so often credited with.

It may be that art is at fault or that we expect too much of art. It is probably true that even a person sensitive to beauty does not respond to art in general, taking it at its best without discrimination, but always and only to individual examples. The view that art, conventional painting and sculpture as it is known, has lost some of its appeal receives support from the contention of the modernists who followed Cezanne. The deeply emotional, the mystical, or even the magic of art, if we accept their view, is absent. We look, we read, but we remain unstirred. So perhaps we do not have the right kind of art. That the fault lies here is possible but not probable. The question remains whether the public would show greater capacity for absorption if suddenly the present contents of our museums could be replaced by works of the recent expressionistic movements. More ferment and discussion might follow for a time, but fundamentally the situation would remain the same.

If the fault is not primarily with the art it may be with the public or rather the out of town visitors who are taking in the sights. No doubt, this is true and it brings us to the crux of the problem. Only education and sufficient leisure to cultivate a taste for the arts can by slow processes bring about the changes in the mass of the population that would make them fit material for our museums as they are now. Even in a person who possesses the necessary qualifications for art enjoyment temporary psychological maladjustments will make him unfit for a visit to the museum.

There remains only the organization of the museum which, represented by an intelligent and well directed body of experts, is sufficiently adaptable to adjust itself to the conditions confronting it. It has no choice but to accept its public as it is, leaving each individual to get much or little out of the museum, or to do all in its power to present its treasures in the most easily understood manner.

New Tendencies

There has been a considerable change of viewpoint on the part of museum officials in regard to the nature of their institutions. Formerly museums were chiefly storehouses, collections scientifically attributed to proper artists and chronologically arranged according to countries and arts, or rather according to materials whether canvas and paint, marble, or some other substance. Whoever cared to could go there, look, study and even copy. Otherwise the museum did not go much out of its way to assist its visitors in finding the right relationship to its treasures. That was left to the individual to do for himself as best he could. In spite of many new activities taken over by the modern museum, in regard to this one matter the museum has changed least. It still leaves each and every visitor to find out for himself how to appreciate the things exhibited. Catalogs and handbooks, as far as they have developed beyond the character of a mere list, are on account of the necessary expense not the most practical medium of instruction for the larger public. Still the modern art director looks upon the museum not only as a preserving reservoir catching from various streams new accessions to its collections, but also as an active agent utilizing its resources for the spreading of art education. A live museum, large or small, will have its program of lectures and study classes for children and adults. It will work with the public schools and with designers and directors in industries. Through women's clubs and business men's organizations and through as many other channels as its budget will permit, it will endeavor to spread the gospel of art. Through exhibits and better homes institutes the quiet and conservative mu-

seum is rapidly becoming a thing of the past. Instead it is taking on the character of an institution with initiative and enterprise that reaches out in an attempt to carry its message to the people. All these new phases seem to have ushered in the beginning of a new period in the development of museums. If the beginnings are an indication of the path to be traversed, it would seem as if it would lead the museum to a more intensive utilization of its treasures. Such a development would seem altogether desirable, as it seems indicative of the right spirit.

Exhibits Lag Behind

The casual visitor to a museum would probably be little aware of these activities. So far this new spirit has manifested itself little in the aspect of the collections themselves. On the whole one still finds overcrowding to be the rule with few indications of help for the uninitiated. To be sure signs of progress are not lacking even here. Chronological arrangements have in many cases been superceded by installations based on the idea that all products of the same era bear a common expression. So instead of keeping painting, sculpture and the decorative arts of the same era separated we are now more apt to find them united, wherever possible, in a period room.

To our mind there are at least two important phases of installation that ought to be changed for the sake of making a more intensive enjoyment of each work possible by more people. The first matter is this: each picture or piece of sculpture, if not a part of a natural setting such as would be approximated in a period room, should be more effectively isolated from its neighbor than it is at present. Rest spaces around each work would eliminate disturbance created by the too many counter attractions of our museum walls. Attention would thus be focussed on a few things inviting a more intimate and extended inspection. A feeling of rest would permeate the gallery making it possible for visitors to get and retain impressions. At present we cannot see the forest for the trees. What a relief it would be if a museum would have the courage to exhibit fewer pieces in one room at one time. Although all possessions might be worthy of exhibition, effectiveness would demand that the museum take a hint from libraries. Books are kept in stack rooms and taken out to the general reading room for use. Sometimes persons with special interests are permitted to browse among the books in the stacks. In a similar manner museums might distinguish exhibition rooms and storerooms. In exhibition rooms the greatest care would be taken to present the works for public view in the most effective manner in regard to setting, background, isolation, illumination and framing. The bulk of the possessions of a museum might well be kept in smaller rooms where no pretense is made in regard to effective exhibition. For the purpose of study these rooms could be open to individuals but the general public would have no desire to examine the contents provided their needs were taken care of in better ways. A work of art might then be kept in the museum for purposes of reference and study or it might be publicity exhibited for purposes of aesthetic enjoyment under the most auspicious conditions in a room set aside for such purposes.

On Labeling

Such a step making for greater concentration of interest and promoting greater intimacy between the object of art and the visitor would be a gain but would still fall short of the ultimate aim without more significant and more complete interpretations in the form of printed words. This brings us to the second phase of installation which might

be further developed, namely, a greater use of the printed label to assist the visitor in gaining for himself a more thorough appreciation. The labels used at present for painting and sculpture are quite inadequate both in contents and position. They frequently give information quite outside the interest of the spectator, who if he is serious comes to the museum with a desire to absorb and appreciate. But the names and dates offered on the labels do not make a picture more easily enjoyed. The right kind of information on labels should be helpful, as illustrated lectures or personally conducted gallery tours assist people to grow in art appreciation. If talks on art are worth while there is no reason why interpretive labels should not be.

Altogether more emphasis should be given the whole problem of really editing the contents of a museum for the layman. The present lack of such educational labels assumes too much knowledge on the part of the public. It is often quite erroneously taken for granted that a work of art will deliver its message without interpretation. If it were true that art is self explanatory all instruction at present offered along the line of appreciation would be quite unnecessary. As a matter of fact we have it in our schools under the name of picture study; in our colleges and universities it becomes history and appreciation of art. There hardly seems any need for arguing the point that proper training can make a person more appreciative of art. The museum could and should do more to give, even to its casual visitors, some aid in appreciation. The label would seem to be the simplest and most economical method.

Text of Labels

In conveying information through labels there are two things to consider, the label itself and the placing of the label. Concerning the label itself the important innovation would be to write labels that would assist people to realize the essential qualities on which the merits of the work as a product of art rests. Historic and aesthetic data should be kept as separate parts of the label. To formulate in words those elements of a work of art that produce aesthetic reactions so that others would be induced to enjoy the same things is a problem of some difficulty. It is a problem that any critic if he is a real interpreter has to meet constantly. Much that passes for art appreciation in books is superficial and misses the point. Whatever would be done would have to be frankly experimental. The contribution of experimental aesthetics could be utilized as a basis to be extended, corrected and experimented with. It ought to be possible to find a vocabulary sufficiently precise to apply and yet not too technical to make it difficult for the layman to understand. As long as people have the habit of looking at the label before they look at the picture it might be worth while to make the most of this tendency by making full use of the written explanation, if we dare use so ordinary a term.

Installation of Labels

In regard to the placing of the label it would seem that the present method of placing a small card below or beside a picture could be improved. This method is extremely inconvenient for the observer, necessitating continual stooping and placing back and forth from the picture to a point from which the picture can be viewed, which is usually nearer the center of the room. All these motions add to working up fatigue and could be avoided if the label were nearer the place from which the picture or statue is usually viewed and in a position nearer the eye, thus eliminating stooping. We suggest therefore as a more serviceable

substitute from the point of view of convenience, a specially designed high and narrow fixture not unlike an extended pulpit taking up the center of the gallery, allowing the top to slant off to both sides and providing a convenient support for larger and more detailed labels. The registers that are frequently in the center of the rooms could be adapted to this purpose. The labels could be arranged under glass on both sides and would give the aesthetic interpretation as well as historic data for each work in the room. Numbers would serve for identification. The leading ideas or elements that all objects in one room have in common might be arranged in larger type as decorative friezes or special panels over doors. All labels whether large or small could in outward appearance be made to harmonize with the design and color scheme of the room, so that dignity and impressiveness would in no way suffer.

It is hard to see why such annotated exhibitions would not increase the public's interest and understanding, providing the editing were properly done. If museums are to fulfill their function of education there is no reason why they should not be thorough. A museum thus edited would read like an illustrated history of art if we read one side of the labels, and like a modern textbook on art appreciation if we read the other side. If the headlines on friezes and panels were only glanced at we would better understand the general thought. We wonder why it has not been done long ago. A natural and simple method of making art effective has apparently been overlooked! We are properly instructed about many things; the merits of our foods, clothes, cigars and automobiles we are told in never ending repetition wherever there are people who can read advertisements and billboards. Why not have a little more explanation of art?

If we were to investigate the reason for the non-pursuance of this simple method, we would find at least one explanation and that is lack of funds. Like schools, museums are not self supporting; often they are privately endowed having incomes for definite purposes. They were created to grow in the wealth of their possessions; their educational functions have only recently been acquired and funds and endowments are still lacking. It is about time that we made what art we have more effective. Since art appreciation is a lost accomplishment we may as well begin with education in order to make our museums function in fact as well as in theory.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

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VOLUME V SEPTEMBER-OCTOBER, 1922 NUMBER 3

CONTENTS

Home of the Association . . . . . *Frontispiece*

Historical Societies and Americanization. *Caroline M. McIlvaine* . . 43

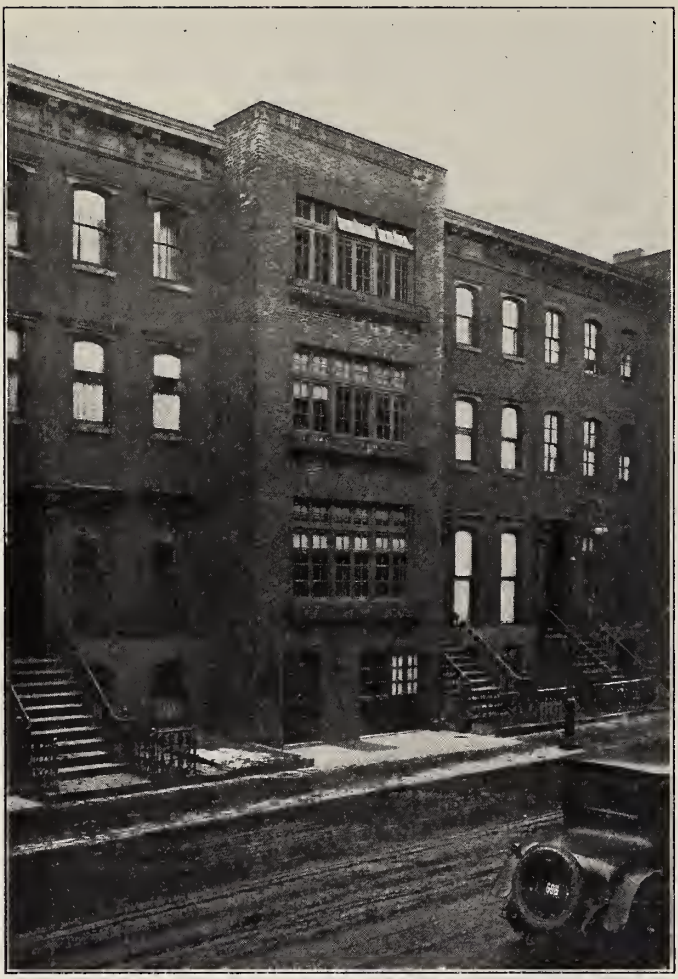
Leicester Conference. *Gertrude M. Young* 44

A Museum Class Abroad. *Mrs. George W. Stevens* 47

Artisans of the National Museum. *R. W. Shufeldt* 49

Field Work in Vertebrate Zoology. *G. A. Goldman* 55

A Museum of Safety. *(Frontispiece) Laurence Vail Coleman* . . . 59



Courtesy, The American Museum of Safety

HOME OF THE AMERICAN ASSOCIATION OF MUSEUMS

(*See page 59*)

HISTORICAL SOCIETIES AND AMERICANIZATION*

By Caroline M. McIlvaine,
Chicago Historical Society

The teaching of American ideals to Non-American-speaking peoples is a proper activity for a historical society, and efforts of the Chicago Historical Society in this direction have had marked recognition. The function is regarded as work for the community at large and also in a sense as service to the industries.

The direct efforts of civic bodies and industrial corporations to "Americanize" the foreigner within our gates having met with coldness in some quarters, have been considerably checked since the war. The very word "Americanization" is used with caution by the wise workers, who tell us that they are looked upon with suspicion by the newly arrived and even the two-year-old emigrés. The dread of these people seems to be that having fled from old world efforts at centralization of power they may fall into the machination of new world propagandists who would lure them to a new serfdom differing only in name from the monster they thought they had left behind forever when they embarked for the land of Abraham Lincoln.

The teaching of English being acceptable to the foreigner because it is a requisite for citizenship and in business, is the main artery of Americanization at present in settlement and public school activities. This leaves the important function of direct Americanization to the historical societies.

Work with the children of foreign parents does not need to be dwelt upon for it is hardly conceivable that there is an institution anywhere, in these times, that has not adjusted itself to the child problem, not only because the best results can be attained there, but also because each child is a live wire leading to the innermost fastnesses of the foreign home—a herald of the new day.

Present hour problems are sufficient urge for active measures to reach the adults of foreign birth who form the vast armies that make possible the colossal output of the industrial plants that surround every railway center of our land. Frequently the writer takes a suburban train just before five o'clock in the afternoon and by the time the region of the great manufacturing plants is reached, each successive station platform is a seething mass of faces. At first one notices only that the faces are begrimed and that the skin shows grey under the grime. Then the monotony of the type becomes apparent in each region and one realizes that here is another world that these dull eyes have a different outlook from our own, accordingly as their owners come from Eastern or Western Europe or beyond. These hearts have different ideals and their memories stand out against different backgrounds.

Never accustomed to liberty of thought, the mass of these people have fallen under the direction of labor leaders of their own nationality in coming to this country and so move dully along, better off physically, but with their old world spiritual outlook. What is more there is little to indicate to them that Americans have any ideals not embodied in the dollar sign.

* Paper read before The American Association of Museums at its Seventeenth Annual Meeting, Buffalo, New York, May 12, 1922.

There is one American name that almost every foreigner from whatever country can speak before he lands and that is "Lincoln." A few know "Washington." Both names mean "Liberté, Egalité, Fraternité." What must their reactions be when they look about them in their first days. Their eyes meet few memorials of these national heroes and no consciousness of Republican principles is manifested by those with whom they deal.

The day of the historical museum is at hand, and it has been a long time coming. Since the World War employers have awakened to the need of Americanizing the foreign language peoples. Directors and teachers accordingly feel the pressure for teaching these non-English speaking persons by visualizing methods.

Cooperation with the industrial plants has brought about the opening of historical museums evenings, Sundays and holidays, either regularly or at appointed times as is done by the Chicago Historical Society.

The best channel for the development of relations with factory workers is the foreign language newspaper. In Chicago there are for example several Polish papers. The editors of these papers responded instantly to an invitation to assemble large groups of their subscribers on Sunday afternoons and conduct them to the building. Acting as interpreter an editor keeps the visitors in touch with the docent and an hour with the portraits and personalia of American heroes accomplishes what weeks of "Americanization talks" fail to do.

Perhaps the department that makes the readiest appeal to the foreign laboring class is that which we call the "Pioneer Room," for the foreigner actually begins to feel somewhat at home when he sees the hand-made plows, grain-cradles, flails, flaxbreakers and spinning wheels, and often manages to say brokenly, "In my home they still are using that". Soon a sense of kinship begins to form and he goes home with the feeling that after all America wasn't made with money alone, but by the toil and hardship of people like himself who were not afraid of work. Before he goes the leader will sometimes ask the group to sing and "America" will ring out—all of the verses, too—with a fervor that puts the native born to shame.

We cannot doubt that Americanization by visualization of American history is a service to the industries worthy the best metal of the historical societies.

LEICESTER CONFERENCE OF THE BRITISH MUSEUMS ASSOCIATION

By Gertrude M. Young

The Annual Conference of the Museums Association of Great Britain was held last year at Leicester, July 10-15. A cordial invitation to the conference was extended by the Hon. Secretary, Mr. W. M. Tattersall, of the University Museum, Manchester, to the Secretary of the American Association of Museums, and the writer, a member of the Staff of the Brooklyn Museum, who was spending the summer in England, was invited to act as delegate.

The conference proved to be most interesting and instructive and the entertainment arranged for the delegates was as full of spirit as could well be possible and showed the British organization to be a very vigorous and spirited body.

The conference opened with words of welcome from His Worship the Mayor, Councillor J. W. Heath. The President, Mr. E. C. Lowe, B.Sc., who is also Director of the Leicester Art Gallery and Libraries, opened the conference with an address entitled "Romance in the Museum," suggesting in a vivid way methods by which Museum exhibits might be invested with human interest and made a means of aiding in the visualization of past epochs of the world's history.

An Exhibition of Modern Applied Art, arranged by the British Institute of Industrial Art, was then formally opened by the Lady Mayoress and later the delegates assembled in the conference hall to continue the program.

Three successive mornings were devoted to technical sessions and the papers and discussions were of great interest. The program which follows shows the character of the conference better than could many words.

Each afternoon an expedition was organized for the benefit of the delegates to some point, of geologic archaeologic or historic interest, in the city or in the surrounding country, while receptions, musicales or dinner engagements filled the evenings. The Annual Museums Association Dinner at which every delegate was urged to be present, was attended by over a hundred and fifty, conspicuous among whom were the Mayor and Lady Mayoress of the City of Leicester in their gorgeous chains of office.

PROGRAM OF THE LEICESTER CONFERENCE

MONDAY, JULY 10

8:00 P.M. Executive Committee (Bell Hotel).

8:30 P.M. Council Meeting (Bell Hotel).

TUESDAY, JULY 11

10:00 A.M. Official welcome by His Worship the Mayor (Councillor J. W. Heath) in the Museum Lecture Hall.

President's Address:

Part 1. "Romance in the Museum."

The Mayoress will open an Exhibition of Modern Applied Art arranged by the British Institute of Industrial Art.

11:00 A.M. Delegates re - assemble in Mayor's Rooms.

President's Address:

Part 2. "The development of the Museums Association."

"Friends of the Museum, or a means of raising money for Museum purposes."

Mr. Frank Leney, Curator of Norwich Castle Museum.

"Museum labelling and printing."

Mr. A. T. Roberts, Headmaster, School of Arts and Crafts, Leicester.

"The Royal Ontario Museum."

Professor W. A. Parks, Ontario.

1:00 P.M. Lunch, by kind invitation of His Worship the Mayor, in the Oriental Hall, Oriental Cafe, Market Place.

2:30 P.M. Visit to St. Margaret's Works, Church Gate, by kind invitation of Messrs. N. Corah & Sons, Hosiery Manufacturers, who will entertain the party to tea. Delegates will walk from the Oriental Hall.

7:30 P.M. Reception at the Museum by Reception Committee and the Leicester Literary and Philosophical Society. The Reception will provide an opportunity for inspecting the Museum and Art Gallery and the special exhibitions arranged therein.

WEDNESDAY, JULY 12

10:00 A.M. Papers and Discussion:

"The fading of Museum Specimens."

Sir Sidney F. Harmer, D. Sc. F. R. S. Director of the British Museum (Natural History).

"A new spirit-proof cement for Museum Specimens."
Dr. G. Hay Murray, Liverpool Museum.
"The use of Croid in Museums" and
"The labelling of spirit preparations."
Dr. J. J. Simpson, Keeper of Zoology, National Museum of Wales.
"Taking Squeezes of Fossils."
Dr. F. A. Bather, F.R.S.
"The Classification of Derby Porcelain."
Mr. F. Williamson, Curator, Derby Museum.
"Mutual Co-operation between Museums and Public Libraries."
Mr. R. W. Brown, Chief Librarian and Curator, Northampton.

12:30 P.M. Interval for Lunch.
The afternoon has been left free to give the delegates an opportunity of inspecting the special exhibits. Mr. T. H. Fosbrooke will be in attendance at the Mayor's Rooms at 3 P. M. to conduct any delegates who may desire to see some of the places of local interest given on page 12 of this programme.

7:30 P.M. The Museums Association Annual Dinner, at the Bell Hotel. It is hoped that every delegate will attend.

THURSDAY, JULY 13

10:00 A.M. "The organization of picture exhibitions in the provinces."
Mr. E. Rimbault Dibdin.
"The cleaning and restoration of pictures."
Mr. E. Howarth, F.Z.S., Curator of the Sheffield Museum and Art Gallery.
"The case for a Royal Commission on Museums."
Mr. J. Bailey, Hon. Editor.

11:30 A.M. Business meeting of the Association.

12:30 P.M. Interval for Lunch.

2:30 P.M. Discussion.
Notes on any matters of interest to members of the Association are also invited.

4:15 P.M. Afternoon Tea in the Museum, by invitation of the President and Mrs. Lowe.

8 to 10 P.M. Music, etc., at the Bell Hotel by invitation of the Reception Committee.

FRIDAY, JULY 14

10:00 A.M. Whole - day excursion to the pre-Cambrian area of Charnwood Forest, for inspection of the archaeological, geological and scenic features. Tickets, including motors, al fresco lunch, and tea, 5/-each.
Charabancs leave the Bell Hotel at 10 A.M. Return about 7 P.M. Leaders: Dr. F. W. Bennett, Mr. G. H. Farnham, F. S. A., and Mr T. F. Fosbrooke, F. S. A.

SATURDAY, JULY 15

10:00 A.M. Geological excursion to the granite area of Mountsorrel. Leave the Great Central Station for Rothley by the 10 A.M. train.
Return fare 1/6. Return by the 6-6 P.M. from Rothley. Members must provide themselves with sandwiches for lunch. Tea at the "Griffin Inn," Swithland, 1-8 each. Total walking distance, 8 miles. Leader: The President.

THE PARTY IN ITALY

A MUSEUM CLASS ABROAD

By Mrs. George W. Stevens,
Toledo Museum of Art

In the summer of 1922 a group of seventeen people, among whom were five members of the Museum staff, started from the Toledo Museum of Art for a trip to Europe. They were members of an art history class which had met with me on Monday evenings for five years. The trip from New York back to Montreal cost each one of us $675, with $50 for emergencies. Its interest to others lies in the possibility that it may suggest other similar educational trips.

The class had been conducted for girls who were prevented by their business hours from attending the many daytime lectures of the Museum. To make the lessons more vital we always talked as though we were actually viewing the paintings, sculpture and architecture about which we studied, and so the idea gradually took root, money was saved at considerable sacrifice in most instances, and in the fall of 1921 sixteen girls found that their bank accounts made possible a realization of their desires.

During the winter we made our itinerary as follows: Palermo, Naples, Pompeii, Amalfi, Sorrento, Capri, Rome, Sienna, Pisa, Florence, Venice, Milan, Cadenabbia, Dugano, Lucerne, Basle, Paris, Brussels and Antwerp. We wrote to various tourist agencies asking for the lowest possible rates, and in the end we accepted the offer of the American Express Company because it was lower by fifty dollars each than those of other agencies. We had intended to sail on a one-cabin steamer for Italy, but because

of the presence of the five teachers in the party, and the fact that the date of sailing conflicted with school time, we decided by vote to sail on the Fabre Line, second cabin.

With stereoptican slides we studied step by step the route which we were to take, making maps of the cities in our note books, which were complete for every day of the two months and a half; cities, hotels, trains, plans for each move, notes on art, sculpture, architecture, flowers and trees were all included. Our articles of travel were planned most carefully. Large suit-cases of fibre exactly alike, special colored linen tags for identification, safety bags, and clothing were all selected for maximum service and minimum weight and bulk. All wash materials were of cotton crepe or Italian silk that could be washed out in our rooms at night and be dry by morning, so we were not dependent upon laundries. Medicine cases were selected with care, but we succeeded in avoiding some of the common ills of most travellers by not eating fresh fruits and green salads while in Italy.

All of the tickets and coupons for hotels, chars-a-bancs or sight-seeing automobiles and guides, luggage transfers and meals were delivered to me by the American Express Company and paid for by us before we left America.

I gave each one of the girls her own special responsibility before we sailed. Two by two they agreed to call for and to deliver the mail, to cash the express checks in each country, to collect the small extra fees, to see that we were all together in time to start on our sightseeing and travels, to act as seating hostesses at table, to assign rooms at hotels, to act as interpreters and to see the luggage off the trains and marked for rooms.

As an example of the astonishing speed and effectiveness of this system, this is a glimpse of us alighting in a new city. One girl goes through our compartments to tell us all that the next station is ours; as the train draws in the American Express man is watching for us and calls the porters for our baggage; we descend and go with him to the taxis we have ordered nine months before while the two girls in charge of the baggage remain behind to see that the seventeen suitcases are down from the train and they follow this mountain of our luggage to the hotel in the last of our taxis. In the first conveyance to leave the station are the girls who assign the rooms. They meet us in the lobby with the concierge—he with his list and they with our names. As each room and name is spoken the baggage girls, who in the meantime have arrived with the suit cases, chalk the room numbers on them. Our hostesses have meantime ascertained the exact hour of each meal, and each girl is given a slip of paper with this information. We go immediately to our rooms, our luggage is there before us, we look at our notebooks to see where we have planned to go on this particular afternoon, and within fifteen minutes we are on our way to some neighboring gallery or public square.

These may seem to be unimportant details, and yet this careful planning seems well worth while when one realizes that they enabled seventeen girls to spend fifty days on the Continent without a single mishap or serious illness, making every connection exactly as planned ten months before, wasting not a precious second, and yet seeming to have abundant leisure. Most interesting to me, is the fact that it was possible for a group of girls on limited salaries to plan for themselves, and to persevere, through a certain amount of sacrifice, in the attainment of the highest cultural advantages.

JOSEPH W. SCOLLICK IN HIS ROOM

ARTISANS OF THE NATIONAL MUSEUM

By Dr. R. W. Shufeldt
Washington, D. C.

One of the most interesting times of my life commenced many years ago, when Prof. Spencer F. Baird, the then Secretary of the Smithsonian Institution, took me on his staff as an honorary curator in charge of the section of birds skeletons. It was in the days before the National Museum was built—before the west addition to the old Smithsonian Institution was even thought of; in fact, the only outstanding building was an inconspicuous brick one, in which worked the modelers, the taxidermists, and other artisans. I held the position for two years, and during that time I came to know every one connected with the institution, and to be familiar with their work.

Those were the days when the Palmers —father and son—were living, and the Museum commanded their unequalled work in modeling. There were Shindler, a most skilful colorist; Nelson Wood, who had not his equal in the world as a bird taxidermist; Hendly, who was capable and did model fruit and certain ethnological objects so perfectly that the best of experts were unable to distinguish between the model and the original as they lay side by side on his table. Then there were others of whom I gave brief sketches in my article on "Scientific Taxidermy for Museums," published many years ago by the Smithsonian Institution. Only a few of all those artisans are now living and still fewer are connected with the Institution. New and very capable men have been selected to fill their places, while some of the old corps of workers are in

GEORGE MARSHALL, SENIOR TAXIDERMIST OF THE U. S. NATIONAL MUSEUM

the same positions which they occupied during the last years of the nineteenth century.

As Mr. Joseph W. Scollick, the preparateur of the osteological or bone specimens, has been on duty at the Museum in that particular and difficult work for some thirty-eight years or more, it is not likely that any one outranks him with respect to length of service. Mr. Scollick was born at Darlington, Durham County, England, in 1850, and came to the Museum in 1884. Ever since that time he has been employed in the cleaning and mounting of skeletons—a most important line of work that brings before the comparative anatomist the material most essential to his investigations and researches, while the elegant mounted skeletons of fish, birds, and mammals in the exhibition cases are of inestimable value to students of the subject to the public generally, and to teachers in particular. Mr. Scollick now occupies a room all to himself on the third floor of the Museum, where he has at hand every facility for carrying on his work, and it was in that room, on the 16th of June of the present year, that I succeeded in obtaining an excellent photograph of him while engaged at his work in his own particular corner.

Mr. Scollick has prepared and cleaned skeletons ranging all the way from the smallest species of humming-bird to that of an adult elephant; and it was he who made such a success of the skeletons collected by the Roosevelt Expedition into Africa a number of years ago. In the entire range of preparateurs of museum material there is none whose work demands a greater amount of patience of the highest order than the man who cleans up, in the proper way, the skeletons of the smaller vertebrates. Should the reader not believe this statement, let him try to thus complete the skeleton of a *shad*,

FOR THE MOUNTING OF MAMMALS, THE U. S. NATIONAL MUSEUM HAS NO BETTER MAN THAN W. L. BROWN

IN C. R. W. ASCHEMEIER THE MUSEUM HAS AN ARTIST OF UNUSUAL CAPACITY

C. E. MIRGUET AT WORK UPON ONE OF THE OLD WORLD TORTOISES

and so prepare it that all the bones are in their normal positions; all pure white, with no loss of their delicate surfaces, and not a single bone missing.

The Museum lost a wonderful taxidermist in Mr. Nelson R. Wood, who passed away recently; but he left behind him, in the cases of the institution he loved so well, scores of examples of taxidermy, especially of game birds and others, which will perpetuate his memory. Taxidermy is just as much of an art as is sculpture; while the preparation of the skeletons of backboned animals is a science and not a "craft" as many consider it to be.

From the preparation of skeletons we naturally pass to a consideration of taxidermy, or the mounting of the skins of birds and mammals—the latter being exclusive of our own species; while the forms below birds, reptiles, and fish are usually preserved by other methods. At this writing very little is being done with the mounting of birds at the Museum; while upon the other hand the taxidermists of the institution, Mr. George Marshall, Mr. W. L. Brown, and Mr. C. R. W. Aschemeier are doing some very remarkable work in mammalian taxidermy.

Connected with the same department we have a recent addition in Mr. Arthur H. Hardisty, at present engaged in some important preparatory work on the skins of mammals, and from his hands they pass to those of Mr. Brown and Mr. Aschemeier to be mounted for the exhibition case. The latter has enjoyed some fine exploratory work in Africa with the late Professor Garner, and he has col-

N. H. BOSS, ONE OF THE SKILLED WORKERS OF THE PALAEONTOLOGICAL DEPARTMENT

lected, with his own rifle, some of the largest mammals of that continent—as the gorilla, chimpanzee, hippopotamus, elephant and no end of other animals. Such experiences are of the greatest value to the scientific taxidermist; for, if he is a good observer—and Mr. Aschemeier is all of that—mental pictures are gained of the varying postures of the different species as they occur in nature, and these come to be of the greatest value in the workshop when the mounting of the specimens is undertaken.

Few people realize what a vast amount of work these men accomplish along the various lines in which they are employed. Upon the authority of the Report of the United States National Museum for 1921, it may be pointed out that:

"Mr. J. W. Scollick, the osteologist, in addition to cleaning a number of turtle skulls and bones, prepared 179 whole skeletons, some exceedingly delicate. Among the lot were no less than 155 bird skeletons and ten skeletons of rats, which were mounted for the Bureau of Animal Industry, Department of Agriculture. Twelve skins of the same series of rats were also mounted by Mr. Marshall for the same bureau as an exhibit to illustrate the result of certain feeding experiments. The bone-cleaning work under Mr. Scollick's supervision resulted in the cleaning of 57 mammal skeletons and 130 large mammal skulls. Mr. C. E. Mirguet's time was to a great extent taken up with two tasks, the preparation and cleaning up" of the valuable whale skeleton from Florida, mentioned above, "donated by the Miami Aquarium Association," and to the "building of a drum for the tanning of mammal skins." Incidentally it may be noted that "the whale skeleton was being put in shape for photographing, measuring, and description as preliminaries for an extensive monograph, after which it will be hung in the exhibition whale hall. In addition, Mr. Mir-

guet has prepared a large number of reptile skins, and skeletons for the study series, besides plaster casts, repairs, etc." Mr. Aschemeier "has been assisting Mr. Brown in the mammal mounting when required; has worked up 105 mammal and 21 bird skins, and gone over the entire exhibition collection of alcoholic invertebrates, refilling and otherwise caring for 672 jars."

Few in the employ of our government achieve more important and extensive tasks, and few receive such meagre salaries for the work they so faithfully perform.

For the past nine years there has been some extensive and high class work done in the modeling of the human figure of our own and of other races of peoples—that is, costume figures. This is done in the laboratory of the anthropological division of the Museum, which is in charge of Mr. Wm. H. Egberts, who has held the position for nine years. Mr. Egberts is a recognized master and expert in his art, and the public has long been familiar with some of his splendid figures and groups in their cases in the Museum, and the exhibition halls. He has already completed the Apache Indian groups containing four life-size figures of great merit, and an equally good one representing Kiowa Indian children at play—a wonderful life-size figure-group of no fewer than seven pieces.

On the same floor of the Museum with Mr. Egberts' studio and the work-room of the taxidermists, we find the "range," —a great, long room, devoted to the labor required in restoring the fossils that come to the collections. This department—the Department of Vertebrate Palæontology —is in the hands of Dr. James W. Gidley and Mr. Charles W. Gilmore, and from many fossil-deposits here and occasionally elsewhere come the fossil remains of fish, reptiles, birds, and mammals. Here, in the "range," are employed Mr. N. H. Boss, Mr. Horne, and Mr. J. M. Barrett, three veterans of long service in this division.

The work that is done by Mr. Boss who has been with the Museum for thirty years or more is not only interesting and very important, but it requires a good knowledge of vertebrate osteology. Some very remarkable restorations have been prepared by Mr. Boss under the direction of the curators of the department and a large number of these are now on exhibition in the Museum.

FIELD WORK IN VERTEBRATE ZOOLOGY*

By E. A. Goldman

In Charge of Biological Investigations,
Bureau of Biological Survey, U. S. Department of Agriculture.

The successful prosecution of field work carries a strong appeal to the student, and the farther the wilderness can be penetrated, the greater the enjoyment. Some unexpected difficulties may be encountered, but if an expedition has been properly planned and organized and its personnel is resourceful these will usually be overcome without great hardship. There is no virtue in freezing, starving, or dying of thirst, but usually such conditions evidence that some one has blundered.

Field equipment in general should be as simple as conditions warrant, but may vary to accord with transportation facilities. Absolutely essential things should be included, but where transportation is difficult or expeditions have to be made far from base it is astonishing how many articles commonly used may be dispensed with to great advantage. A light but comfortable bed should always be carried together with an abundance of simple but nourishing food, as the health and strength of the party is a matter of prime importance.

For the proper preservation of small mammals, birds, and other specimens requiring careful packing, field chests provided with trays of various depths are usually essential. These may vary in shape and size according to the character of work and the means of transportation. The bottoms of the trays should be of soft wood, so that specimens may be firmly pinned to them. One or two lap boards to be carried inside the chest greatly facilitate work upon field material.

Shot guns of small gauge are preferable for general use to those of larger bore, particularly since the average specimens are of small size. A light gun, especially when added to traps, camera, or other daily working equipment, is much more convenient to carry. My own choice for many years has been the No. 20 gauge, with an auxiliary using .32 caliber extra long shells loaded with No. 12 shot. At moderate ranges this gun loaded with B. B. shot is effective in bringing down many of the larger mammals, and the auxiliary is used for most of the smaller birds, reptiles, and some amphibians.

In general faunal operations localities to be worked should be chosen with great care in order that the region may be adequately covered and the wasting of time and effort in unprofitable places avoided.

It is obvious that to secure satisfactory material for study or exhibition purposes, the field work must be thoroughly systematized, and specimens prepared with fairly uniform care, in accordance with the purpose they are intended to serve. Within recent years higher standards of quality have been established, and the value of better preparation can not be too strongly emphasized. For example, well-preserved and well-labeled specimens of mammals and birds of nearly uniform al-

* Paper read before The American Association of Museums at its Sixteenth Annual Meeting, Cleveland, Ohio, May 24, 1921.

though conventional shape more truly reflect the differential characters of the species and afford a basis for more accurate comparisons than carelessly prepared, distorted material, bearing incomplete or misleading data.

Field notes should not be neglected, and these should often be supplemented by photographs. Measurements required, especially those of the lesser dimensions, as, for example, the hind foot of a small mammal, should be carefully taken in millimeters before the animal is skinned, always in exactly the same manner. This may seem a matter of comparatively little consequence, but the reviser of material finds that in the matter of measurements many experienced collectors are either careless or lacking in precision. The body of a mammal should be straightened or relaxed, but not stretched. The hind foot may be held between the thumb and forefinger of the left hand. In this position moderate pressure upon the sole of the foot will straighten the toes while with the dividers the distance from the heel to the end of the longest toe or its claw is found. Anomalous as it may seem, the foot measurement including claw of adolescent rodents often exceeds that of some of the fully adult ones.

The importance of carefully and fully labeling specimens can not be overemphasized. The label should bear at least the sex of the specimen, the locality, the date of collection, the name of the collector, and a number referring to his field catalogue. The locality should be given as exactly as practicable, and its altitude also may be very important. If the place is little known its approximate distance and direction from some point appearing on maps should be indicated. Mammals and birds should be fully labeled in the field whenever possible, but reptiles, fishes, amphibians, or other material in formalin or alcohol may bear numbered tags, preferably of non-corrosive metal, the full data being entered in a catalogue under corresponding numbers. Mistakes in labeling are particularly annoying and tend to discredit the collector or whoever is responsible, but are apt to occur unless great care is exercised. Experience has evidenced the wisdom of preparing and tying labels to specimens with easily loosened knots before skinning operations are begun. The label is removed in skinning, but is replaced at once when the specimen is finished or work is begun upon another individual. Special care is necessary to insure that the skulls of mammals bear the same numbers as the skins. Seemingly, ordinary care should produce this result, but experience has indicated that extraordinary measures are necessary. That the skull should be tagged in the field as soon as the skin is removed, should be made an almost invariable rule. Unless the final cleaning process at the museum is carefully systematized some transpositions of data are almost sure to occur. It is vexatious and perplexing to the reviser to find that, according to the label material upon which his studies are based, a mouse had the skull of a deer or vice versa. But worse than this, if the animals involved are closely allied, the mistake may not be detected and false deductions may result.

Specimens will, of course, vary in form and treatment in accordance with the purpose they are intended to serve. In general, study skins of mammals and birds should be prepared rather flat and stuffed just full enough to afford moderate firmness and prevent the skin from wrinkling during the drying process. Much waste of space in storage cases is due to the overstuffing of specimens.

The ability having been acquired to prepare creditable specimens by a given method of treatment, speed should be developed in carrying through the purely

mechanical details. This may be readily done by working with the open face of a watch in view and noting the minutes that elapse while a specimen is in course of preparation, striving steadily to shorten the time. At the same time deftness and precision of movement are cultivated, leading to a more uniform output. Gratifying results may be attained, and the concentration secured in this way is often advantageous to experienced workers.

In working rapidly, care is necessary to avoid the stretching of skins of mammals or birds. Moderate force may, however, be used if properly controlled and applied at exactly the right place. The skin should be held just taut enough to permit the connective tissue to be easily reached with the knife. I have watched a skilled surgeon laboriously dissect out the head of a small mammal when it could readily have been uncovered by a few bold, well-directed strokes with a scalpel. Heads, necks, and wings of birds require special treatment, depending upon the species in hand.

Skins of small mammals and birds intended for study should be poisoned and stuffed in the field, but for various reasons the larger specimens may be to better advantage salted and left to be finished in the museum laboratory. Superfluous fat and sufficient flesh should be removed to permit the salt to reach through to every part. The noses, ears, feet, and tails of mammals require the greatest care in salting. The ears should as a rule be skinned to near the tips on the outer side, but the supporting cartilage must be left in place. The skin of the feet and toes, especially of such animals as monkeys, should be split on the under side. The tail vertebrae may be readily drawn out, except in certain prehensile-tailed species, and slits should be made in the skin to a point near the tip. Salt should be used in abundance, and the skin rolled with the head, feet, and tail gathered in the center, the hair side out. It should remain in this condition for twelve hours or longer, when it may be unrolled and after the salt has been shaken off hung up to dry in the shade.

Thin skins, such as those of rabbits and birds, should be permitted to dry as soon as possible without rolling and the matting of fur and feathers with salty fluid is thus avoided. The feet of rabbits require special attention and a slit should be made on the under side in order that they may be skinned to near the toes. The skulls of mammals should be detached at the first cervical vertebra and the flesh of all except the smallest cut away, care being taken not to injure the more delicate bones. The brain should be removed through the foreamen magnum, or large opening at the back, as soon as practicable in order to prevent rapid decomposition and the resulting inconvenience in handling. Convenient tools for removing the brain may be made by bending the ends of pieces of wire in the form of hooked loops with a pair of pliers, the loops designed to fit the apertures of skulls of various sizes. After being cleaned the smaller skulls may be strung upon wires passed through loops in the tags and hung up to dry, this procedure tending to minimize the danger of losses.

Mammal and bird skins to be stuffed in the field should of course first be treated with poison. Some collectors prefer to skin the entire lot on hand before stuffing any of them. Under certain conditions, especially if pure arsenic is used and specimens are in danger of spoiling, this method has its advantages. After trying various practices, my favorite one is to stuff the specimens immediately after skinning and treating with poison, using powdered alum mixed with powdered arsenic in the proportion of one of the former to two of the latter. Owing

to the powerful astringent quality of the alum, specimens so treated must be stuffed and given their final shape at once. The advantages of this method of treatment are that fur on feathers are tightened in place and specimens dry much more rapidly and require less handling than when the two operations, skinning and stuffing, are completed separately.

Traps commonly used in securing small mammals vary considerably in efficiency. Since most of these animals have epicurean tastes, traps chosen should be of types that may be placed in runaways or other places frequented, in such a manner that the animals will be taken in passing whether attracted by bait or not. In connection with trapping, the subject of baits is a large one. These may consist of anything of which intended victims are known to be fond, but should vary according to season and local conditions, and it is usually desirable to use two or more at the same time. For rodents, rolled oats has long been a standard bait, but this should be supplemented by other things including nuts and bacon or raw meat, which are also taken by insectivores. Seeds of local plants may be attractive to rodents when most other baits offered are refused. In oak woods acorns are excellent bait.

The proper preservation of specimens in the flesh is often difficult under field conditions. Formaldehyde is the usual preservative available, and if material is placed in solutions that are too weak, rapid decomposition results; on the other hand, if solutions are too strong or the curing process too prolonged, the material may become shrivelled and brittle and the quality seriously impaired. For general preservation of mammals, birds, reptiles, and amphibians a ten per cent mixture of ordinary commercial formaldehyde with water may be used, but the strength of the solution should vary to some extent according to the quantity and character of material. Small amphibians require a weaker solution than mammals, reptiles, or fishes. Too much fresh material should not be crowded at a time into a small container. The abdominal cavity in each specimen should be opened and injection of fluid may be necessary. In vertebrates with tails a slit should be made in the under side of the member. The field curing process in formaldehyde requires about a week. Before a shipment nearly all the fluid may be drained off and the specimens wrapped in moistened cheese cloth. All such specimens should be transferred to alcohol as soon as practicable upon their arrival at the museum. Field containers may be of wood, glass, or copper, but the last named tends to corrode and a greenish color results. Monel metal, a recent development, is highly recommended by the manufacturers, but has not yet been tested by me.

Every field worker develops his own special methods, some of which are admirable or adapted to his particular needs, while others may be crude or clumsy and tend to impair his efficiency. Published directions have appeared to me lacking in completeness, and a more general interchange of ideas among zoological collectors would result in the production of material of a higher standard.

© Paul Thompson

A CEREMONY DURING SAFETY WEEK

A MUSEUM OF SAFETY

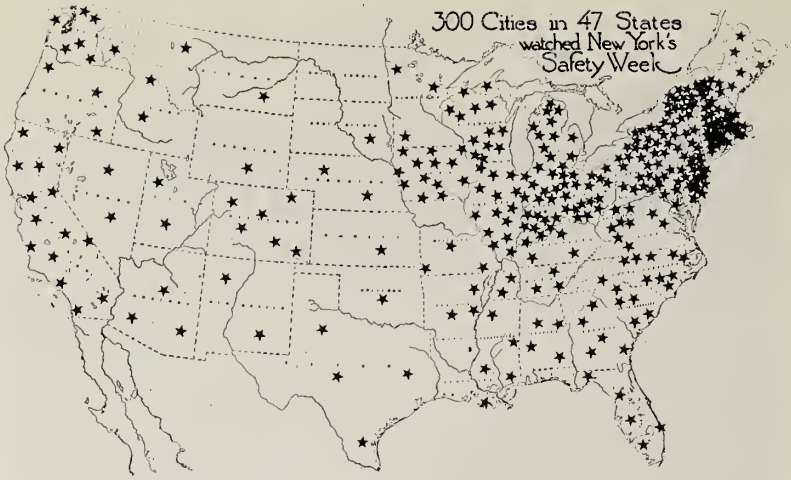
By Laurence Vail Coleman
American Museum of Safety

Frontispiece

The office of The American Association of Museums has been located for the past year in the building on East 29th Street, New York, occupied temporarily by The American Museum of Safety—the pioneer safety organization of this country.

The first museum of safety to be established was the one in Amsterdam, which to-day is a leading institution of the Old World. Over a score of similar museums in Europe are maintained by liberal public support and several in other parts of the world are no less adequately sustained. America claimed twelfth place in the series by the founding of the American Museum of Safety, which even to-day is the only national museum of its kind in the country, though the Department of Labor in each of several states maintains a collection of safety devices to visualize requirements of the law. Best known of these museums is the one in Jersey City.

The American Museum of Safety was founded in 1907 at a time when the safety movement was first agitated and its sponsors were looked upon with suspicion. The success of its pioneer efforts are attributed largely to visual instruction, for its exhibits became well known to industrialists and the work of the museum has been supported generously by them. A few years ago the exigencies of a war-time



Courtesy The American Museum of Safety

THE EFFECTIVENESS OF SAFETY WEEK WAS ATTRIBUTED LARGELY TO THE SUPPORT OF THE PRESS. NEWSPAPERS THROUGHOUT THE COUNTRY TOOK PART IN THE EDUCATIONAL CAMPAIGN TO SAVE LIVES.

program forced the closing of the old museum which occupied part of an office building and so the exhibits were consigned to storage until such time as work for the government should be completed. Now that time has come and the trustees of the Museum have embarked upon a campaign for a new building. In the meantime educational work goes forward from the offices shown in the frontispiece.

The most notable recent activity of the Museum was Safety Week, October 8th to 14th, during which the deaths from accidents in New York City were reduced from an expected seventy to an actual thirty. During the one week forty lives were saved by educational propaganda and the campaign accomplished at least two things of far-reaching importance: First it brought about the creation of a new Bureau of Public Safety in the Police Department, and second the extraordinary success of Safety Week inspired other communities to make similar efforts to prevent some of the 75,000 or more accidental deaths which occur annually in the United States.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

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VOLUME V NOVEMBER-DECEMBER, 1922 NUMBER 4

CONTENTS

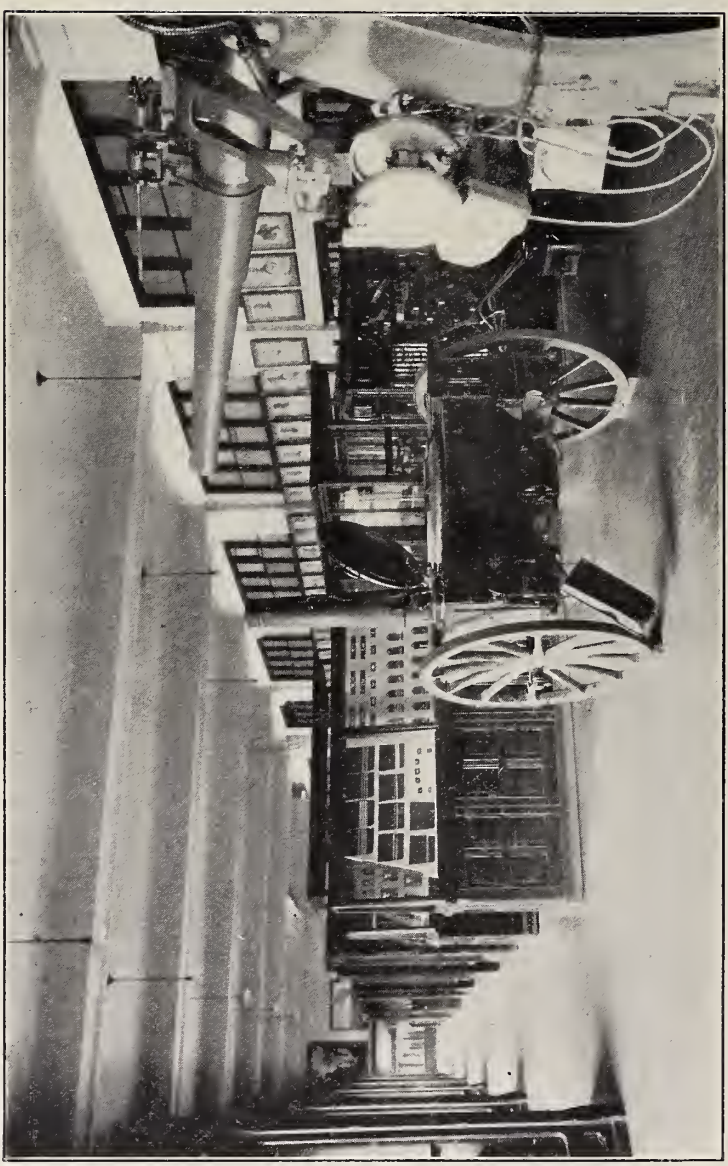
War Relics Hall . . . . . *Frontispiece*

The World War and the Historical Museum. *By Theodore T. Belote* . 63

The Status of Our Program. *By Frederic Allen Whiting* . . . 69

The Purpose and Scope of Popular Museum Publications. *By Ruth V. Weierheiser* 72

The National Museum of Brazil. *By Berth Lutz* 78



WAR RELICS HALL—SMITHSONIAN INSTITUTION

THE WORLD WAR AND THE HISTORICAL MUSEUM[1]

By Theodore T. Belote,
United States National Museum

The participation of the United States in the activities of the World War has opened a tremendous new field of work to the American historical museum. War periods have ever been of special interest and importance to the historian. The change from normal peace conditions to those of war marks a distinct epoch in the development of the nation engaged. War means a tremendous expansion in all national activities and the initiation of innumerable new undertakings which must inevitably affect the future of the peoples concerned. It is the task of the historian to record these changes in narrative form and thus preserve the lessons which they teach for the benefit of future generations—a task of the utmost importance. To the historical museum worker belongs the coordinate responsibility of preserving those materials relating to war periods which on account of their intrinsic character are assigned not to the library but to the museum. The two processes involved are of equal importance. What the museum record of war activities lacks in completeness, and it cannot of course compete with the library in that respect, is more than counterbalanced by the universality of its appeal and the vivid impression it leaves on the mind of the interested observer. It serves to perpetuate certain features of the history of the war in a striking manner, to inspire the observer to study the printed sources of information concerning that period, and to furnish a source of information to the student of the scientific side of the conflict. Most important of all it constitutes a tremendous force for the increase of patriotism and the encouragement of Americanization.

It has become a trite saying that the World War was not merely a war of the military and naval forces of the nations which were involved in that stupendous struggle, but a war between the nations as a whole. The result of this enlargement of war activities, involving the peoples themselves and not merely their military and naval representatives, has resulted in the production and application of a tremendous amount of war material which, while, in many cases useless for the moment, may become of paramount importance in the event of a new conflict and which can in many instances be adapted to the needs of that peaceful period which we now so earnestly hope will follow a time of the most unparalleled destruction and waste ever known to the world. Materials of this character existed in immense quantities immediately after the close of hostilities; they still exist but not in such large quantities. Not merely is the amount of such materials constantly diminishing but their diffusion in small lots in widely separated locations has a tendency to destroy their historical and scientific value. The failure to preserve them will mean a great loss to history and to the practical sciences. The questions which arise concerning the desirability of the preservation of these materials and the best method of accomplish-

[1] To be read by title at the eighteenth annual meeting of The American Association of Museums, Charleston, S. C., April, 1923.

ing that preservation can, it seems to me, be answered best from the viewpoint of the historical museum worker, because the task of rendering this material serviceable as a vivid reminder of a war period, the lessons of which should never be forgotten, and of classifying it for scientific purposes will necessarily fall largely upon the hsitorical museum. The art museum and the science museum will also perform a part in this notable undertaking by selecting from the body of war materials still available whatever will best serve their purposes.

The art materials relating to the war will be of special interest to the art museum and the strictly scientific material to the science museum. The historical museum, however, should endeavor to unite in a suitable manner all the various features of the war period and exhibit them as a whole.

The materials in question are primarily historical in character; they represent a distinct period of time fraught with the greatest importance from the historical point of view; and they represent a stage in the scientific development of the multitudinous types of material involved. Thus their preservation in museum form will serve the double purpose of illustrating the narrative history of the war and of indicating the probable later development of the scientific principles upon which were based the production of these materials at the time they were most needed. The statement has often been made that the nations involved in that struggle should now endeavor to forget the dark period of the World War, its horrors and hatreds, and that the preservation of objects connected with the conflict will tend to perpetuate those horrors and hatreds and perhaps give rise to new conflicts. This impresses me as a false premise. Historical museums may perpetuate the recollections of the sacrifices and services of the men and women of America during the period of the World War, by establishing collections connected with the conflict in the course of which they gave their time, their energies, their money, their health and their lives. Hardly any of the materials, connected with that conflict which is typical of the great forces which it unloosed are of trivial interest or importance. Their historical significance alone would more than justify their preservation, and when we add to that their sentimental and cultural value their importance as objects of scientific and technical interest, we realize their preservation is not merely advisable but urgently necessary.

The importance of the preservation of these war materials having been recognized, the question as to the best method of accomplishing that task and of classifying the materials thus preserved is presented to us. As already said the bulk of the work of this character should be accomplished by the historical museum the development of which has always been identified with military and naval material. The uniforms and swords of the noted figures of military and naval history have long occupied the foremost place in the exhibits of the historical museum. Objects of this type will also have a prominent place in the World War Section of the historical museum. But an infinitely greater field will be occupied by war material of other types besides these than was the case in connection with former wars, when, as already said, the conflict was confined largely to strictly military and naval forces. The enlarged field of the work of the historical museum in connection with World War material may readily be appreciated by a consideration of the types of the materials connected with that struggle and suitable for

WORLD WAR MILITARY UNIFORMS, INSIGNIA AND DECORATIONS

historical museum purposes. What may be termed the narrative, the spectacular side of the conflict, will be illustrated by the various types of uniforms, insignia, medals, and decorations worn during the war period or conferred for special services during the conflict. In connection with this material the importance of the individual, the enlisted man, in this war, is brought to the fore by the immense number of service and bravery decorations designed for presentation to him. Two entirely new developments of war activities must be represented—aviation and chemical warfare. Compare the work of the Engineer Corps, the Ordnance Corps, the Signal Corps in this war with that of the same corps in other conflicts, and note the tremendous expansion in the amount of material used by these corps then and now. The same is true of the material illustrating the naval activities of the war. Material relating to modern naval warfare is not so plentiful as that relating to military warfare. It is more difficult to procure and more difficult to apply to museum purposes, but a certain amount is available and should be preserved with the same care as that used in the case of the military material.

Too much stress cannot be laid upon the importance of a careful selection of the war material available and a painstaking classification of that which is secured. Historical museum material should accomplish two purposes or it does not fulfill its aim. It should tell a story of value in connection with the narrative history of the war or it should furnish a source of scientific and technical information to students interested in those phases of the conflict. Often such material accomplishes both these purposes. The degree to which it does accomplish them depends upon the care with which it is selected in the original instance, the scientific accuracy with which it is classified and the manner in which it is exhibited.

These are the problems to be considered and overcome by the American historical museum worker whose responsibility it is to preserve for the benefit of the historian, the scientist and the general public, materials illustrating the history of the World War and particularly the part played in that conflict by the United States.

The specific classes of materials of greatest interest to the historical museum in connection with the World War may be considered under four heads, namely: Military, Naval, Numismatic, and Pictorial. The largest of these is the first mentioned. Every branch of military activities should be considered including aviation, chemical warfare, engineer, medical, ordnance, quartermaster, signal and miscellaneous equipment. Materials representing the activities of these branches of the Army during actual hostilities will prove of great service in bringing vividly to mind the condition of actual warfare, the hardships which must be endured, and the exceedingly complex character of modern warfare as compared to that of previous wars. These materials should be accompanied by relief maps and models, illustrating the conditions under which they were used in the field. The ordnance materials should include as many examples as possible of the small arms and larger guns, together with the many types of accessories used with modern arms of this type. Quartermaster material will include the personal equipment of the soldier, his uniform and insignia, and the objects supplied for his personal comfort and safety. The pride and panoply of war will be shown by the objects exhibited in this connection by the dress uniform, the swords and other attributes of rank and corps.

Naval material, as already stated, is not nearly so easily available as military. The outward signs of the work of the navies during the World War were comparatively few. Naval equipment pertains strictly to ships and once removed from the vessel to which it has belonged it loses its individuality and much of its meaning. Still a certain amount of such material is available and can be installed in a manner to tell a story and teach a scientific principle. In such connection may be mentioned naval ordnance, nautical instruments, models of ships, and models showing ship formation during notable battles. The mechanism of the naval mine and of the means adopted to combat that formidable danger, which played such a large part in the recent conflict, is also a possible and useful basis for exhibition purposes.

The field of numismatics offers a very fertile source of material to museums interested in the history of the war. The output of military and naval service medals and decorations was very large during the war, and many which had been established prior to the conflict were awarded during that period. The United States in particular was more mindful of the value of the recognition of acts of special bravery or of routine service in this connection during the World War than in the case of any other conflict in which the American nation had participated and by the authority of Congress many new types of medals and decorations were designed for American soldiers and sailors. The individual states in many cases followed the example of the national Government and issued war service badges. The number of objects of this character is increased by similar badges issued by cities, scientific and patriotic societies. Collections of materials of this type relating to the foreign armies and navies

are particularly interesting and serviceable in museum work on account of their artistic value and the general view they afford of the national activities of the war as a whole. The amount of commemorative medals issued by European countries during the War was tremendous. While material of this character does not rank in numismatic importance with that mentioned above, it affords an admirable opportunity for an exhibit representing the progress of the war from the chronological point of view, and particularly in the case of France, furnishes material of great artistic interest. The economic side of the war may very well be illustrated by collections of coins and paper money issued by the nations engaged during the progress of the conflict.

The pictorial side of the museum work connected with the war should not be neglected. The installation of paintings or drawings showing battles and other historic scenes connected with the war materials shown mainly in floor cases is a very effective method of rendering a war exhibit interesting and instructive. Such an installation gives life and color when it is most needed. War pictures of genuine artistic merit which have been painted with regard for historical accuracy and attention to detail are exceedingly difficult to secure. The pictures selected by the historical museum should, as far as possible, fill these two requirements.

The possibility of securing materials of the character referred to for museum purposes and the methods to be followed in that connection is naturally of much interest to the museum representatives now present.

While military material of the character described existed in immense quantities immediately after the close of hostilities and much of it was at that time available for museum purposes, the situation is now very different. American military and naval material may, under certain condtions, be lent by the War and Navy Departments to educational institutions. The amount of such material available, however, depends largely on the location of the institution and the material in question. As regards foreign military and naval material, very little of the latter is now readily available in this country. The United States War Department is now in possession of a large amount of foreign military materials, the division of which among the various State governments has been authorized by Congress, but which has not been distributed in the manner planned, on account of a lack of funds to defray the cost of transportation. This leaves to the historical museum the task of securing foreign material from overseas. The trouble and expense incident to such a task may be imagined.

The material mentioned under the head of numismatics is available if the necessary funds can be secured for its purchase. This can be accomplished through regular dealers in numismatic objects located in this country and abroad. It may be possible to secure a small amount of such matter gratis by addressing requests to sources of its issue, but the amount of material thus available is now comparatively small.

Perhaps the most difficult type of historical museum material to secure relating to the World War is pictorial. Here again the statement must be made that though during the conflict and immediately after the termination of hostilities materials of this character existed in large quantities and much was available for museum purposes, the circumstances have

changed and war paintings and portraits are now scarce and expensive.

In addition to the types of material already mentioned which are primarily military and naval in general character and collections of which would eventually be national in scope and importance a great deal of miscellaneous material existed at the close of the conflict which was primarily of local significance. This material was connected with the progress of local activities and war work during the World War period and should be utilized by the historical museums to illustrate those phases of the war period in the United States. The work of local organizations throughout the country, many of which existed only during the war period, and the work directly connected with the war which was accomplished by permanent organizations of a patriotic or benevolent character should be commemorated by collections of materials relating to such work which might be adapted to historical museum purposes. Collections of materials of this character would naturally be of the greatest interest in the local museums of the communities in which the work in question was done, and the character of the materials utilized in this manner would accordingly depend upon the activities through which they originated. The societies or organizations which accomplished the undertakings to be thus illustrated would represent the most available sources for the assembling of such objects, and would undoubtedly cooperate with museums desirous of obtaining such collections for historical purposes.

The problems of selecting and procuring desirable historical museum materials relating to the World War must be solved by the individual museum, in accordance with its individual needs, location and the amount of funds available for that purpose. It seems safe to say that the opportunity of securing materials of this character gratis is at present small. The present paper has attempted no more than to outline in a very general manner the value of World War material for historical museum purposes and to offer a few suggestions at least as to the classification and methods of acquiring such matter. It is the sincere hope of the writer that the information given will prove of some small value at least to those museum officials interested in the subject, and that the cause of the historical museum in which the writer is primarily interested will be helped to that extent.

THE STATUS OF OUR PROGRAM*

By Frederic Allen Whiting

Cleveland Museum of Art

The Association met last May in Cleveland and at that meeting Paul Marshall Rea, the retiring President, presented a plan and an appeal for extension of the activities and responsibility of this Association. He felt, as many of us have been feeling more and more, that the museums of America have a far larger responsibilty than they were assuming. This of course does not apply to all museums, or to all localities, but by and large it is true that there are many slumbering museums. There are many museums devoted to what might almost be termed in the modern sense, selfish museum purposes.

At that time a plan was outlined by a special committee, recommending that an effort be made to establish permanent headquarters with a full-time secretary in order that publications might be improved, educational propaganda carried on, and the museums of the country be helped to fulfill their growing responsibilities.

In accordance with that plan an appeal was made to the Carnegie Corporation of New York for an annual grant of ten thousand dollars for three years in order to initiate the work. It was believed that thereafter the museums of the country would support the movement.

The appeal was received with much interest by President Angell of the corporation, but after long consideration it was decided in November (after President Angell's retirement), that the grant could not be made at that time, as explained in the following letter from Acting President Pritchett:

CARNEGIE CORPORATION
of New York

Office of the President

November 28, 1921.

My dear Mr. Whiting:

Your application to the Carnegie Corporation on behalf of the American Association of Museums, for a grant of funds for the general purposes of the Association and to enable it to undertake more educational work, was presented to the Trustees of the Corporation at their meeting on November 17th and received careful consideration.

The Trustees instruct me to report to you that they are unable to make a grant such as you desire, since the funds of the Corporation are limited, and present commitments will absorb the income of the current year and a large part of the income for some years to come. You are not unfamiliar with some of the special problems with which the Corporation has recently had to deal.

The Trustees do not fail to appreciate the importance of your needs and the value of the work of the Association, and they wish me to express to you their good will.

Very truly yours,

(Signed) Henry S. Pritchett,

Acting President.

The matter was again taken up with acting President Pritchett, with an inquiry as to whether they could consider a smaller appropriation, and in response the folowng letter was received:

December 6, 1921.

Dear Mr. Whiting:

In reply to your inquiry of December 1st, I send a line to say that on account of the obligations now resting upon it, I do not think the Corporation is in a position to make a grant at this time to the American Association of Museums. However, if you should bring the matter to our attention a year hence, we will

* Extracts from the Presidential Address delivered at the seventeenth annual meeting of The American Associations of Museums, Buffalo, New York, May 11, 1922.

take it up afresh and in the most hospitable frame of mind.

Yours very sincerely,
(Signed) HENRY S. PRITCHETT,
Acting President.

Subsequently the matter was placed before the Commonwealth Fund who expressed their interest and their realization of the importance of the work, but reported it to be out of their field. Then an appeal was made to a number of museums, but though plans are being worked out now, funds are not yet available.

After a year of thought and study of the problems, the Council of this Association, has again discussed the plan at length, has reaffirmed its conviction of the soundness of the idea and has authorized the appointment of a committee to be made up of men in various cities who will see that a fund is raised. And, wishing this time to be assured of success, we have taken the man whom we believe to be best equipped to stand behind this program, and have appointed Vice-President Hamlin as Chairman.

The museums of America, in my opinion, are facing the greatest responsibility that any group of institutions has ever faced. The colleges to-day are studying the matter of educational programs in a very serious way. Some of the great universities are modifying their entrance examinations and are taking very definite cognizance of the kind of education in which museums share. Those of us who have been studying the situation are thoroughly convinced that the developments which are to take place in the next generation—developments along the lines of enlarging the scope and activities of museums in education—are truly enormous.

I can look back, in my own museum experience, to days when the spirit that permeated the museums of the country was so different that it seems hard to believe that we are living in the same age. There was then a feeling of aloofness and it was taking almost a liberty with museum people to seek information about exhibits or to try to get at the collections which were not in sight. But now that spirit is gone and we are far on the road to broader service.

A museum which is so fortunate as to be facing a building problem to-day has a tremendous advantage over any museum which completed its building some ten or more years ago, because new ideas of museum usefulnes shave developed rapidly in recent times and even the physical equipment must be adapted to serve the modern trend.

A recent development among museums is the *museum council*. A few communities are studying their museum problem as a whole, through the instrumentality of a council, having one or more representatives of each museum in the community. The intimate problems, plans and policies of each museum are presented at council meetings and the interrelated problems fully discussed. We have recently organized such a council in Cleveland and as a result, we have reached a clear understanding of the dividing lines between the duties and rights and obligations of the various organizations. Only the day before I left Cleveland I sent to the Historical Society of Cleveland and the Western Reserve, four different collections which had been sent to us but which, according to our fuller understanding of their equipment and their plans, proved more suitable for them. They in turn, are studying their collections and expect soon to send to the Natural History Museum a considerable amount of material that Museum is best equipped to handle.

Of course we all have over-lapping fields, but a mutual understanding of aims

is bound to lead to a breaking down of friction, a breaking down of suspicion, and a working out of programs which are best suited to the needs of the community.

I look forward to the time when the museums in each locality will work out a program jointly with the school boards, and I hope that ultimately we shall have in Cleveland, in addition to a museum council, an educational council which will include the men in charge of the educational work in each museum and representatives of the school board, the colleges and the libraries. These representatives in joint sessions can work out a program for the educational system of the city in which museums, libraries and the other educational institutions will participate by giving most effectively of the time and the means which they have available.

Above all I should like to leave with you the impression that those of us—speaking particularly now to the members of the Association—those of us who are engaged in museum administration and development are engaged in a very important mission. I feel that we should all have very definitely the idea of consecration in our calling. I believe that the museums of this country have a great service to render, that we have a duty to perform in the spiritual and the intellectual development of our communities. The more we have this desire to be of service the greater our influence will be and the sooner will any barriers of opposition break down.

What we need most is intelligent, active backing by those who support our museums as trustees and as benefactors. We need to have the assurance that these people really know what we are dreaming of, and that they believe that we, in giving our time and our lives to this work, are rendering a great community service, a service which they recognize and appreciate. The more those of you who believe in museum work, will talk about the museums that you are interested in and will spread the idea of the importance of museums as great spiritualizing forces in the community, the sooner will come that day which we are all looking for—that day when museums can fulfill to the greatest possible extent the tremendous future that awaits them.

NOTE

Mr. Whiting's account of the struggles to set the Association on a plane of greater usefulness, is particularly interesting now as historic background for a report of progress which is to be made soon by the Committee on Association Finance.—Editor.

THE PURPOSE AND SCOPE OF POPULAR MUSEUM PUBLICATIONS[1]

By Ruth V. Weierheiser,
Buffalo Society of Natural Sciences

Museum publications constitute a most important item in the program of an up-to-date, thriving museum whether it be an institution of art, history or the natural sciences. One of the constructive after-effects of the recent World War has been an increase in the amount of interest which the everyday rank and file have given questions of history and science. People became so anxious to know "how history was going to repeat itself" that they began to investigate this fascinating subject for themselves. Immediately several talented authors contributed books on the subject. The same is true of the natural sciences, for they also played an important role in the recent turmoil. Accounts were given of the tunnelling of a glacier in the Italian Alps and interest in glaciers in general was at once stimulated. Countless examples of the importance of nature in the working out of new inventions, in the planning of a battle, in the moving of an army with its supplies and numerous other instances gradually aroused a half-hearted curiosity which has developed into a healthy interest in all the sciences on the part of the thinking and reading public. It might here be stated that three authors who have answered this interest are Prof. J. Arthur Thomson, Mr. H. G. Wells and Mr. Hendrick Van Loon. These men by means of their recent books have furthered the general prevalent tendency toward a deeper study of the sciences and on the whole have contributed worth while literature.

Another factor must here be considered and that is the abundant literature that is constantly being run in the Sunday newspapers and the current magazines. These articles are sensationally illustrated, are captioned with the proper style of startling headlines, and are not too long or too technical to escape being read by the average person. In many cases, however, the statements so cited lack in truth and material evidence, and the misinformation thus broadcasted does more harm than good. Only recently, a discussion as to the underlying cause for such popular unscientific literature appeared in several issues of *Science*. It was found that men of science are reluctant to form connections with yellow journalism, one reason being the fact that the newspapers garble these scientifically correct articles to the point where they can hardly be recognized as products of the scientists' own pens. The newspapers, on the other hand, claim that they cannot print prosy, technical dissertations submitted by scientists because such articles do not constitute the sort of reading material desired by their patrons. What is the wise reaction to such a situation? The most adequately developed scheme so far seems to be "Science Service" with Dr. Edwin E. Slosson directing. The scientific material that has been released by this Service is of the highest type of information. The articles are absolutely authentic, yet they are couched in the plainest of English, forming a real contribution to any periodical or newspaper in which they appear, and a connecting link between

[1] To be read by title at the eighteenth annual meeting of The American Association of Museums, Charleston, S. C., April, 1923.

the scientist and his reading public. It is an admirable undertaking with great possibilities for a brilliant future.

That a museum should contribute literature to popular magazines is a question for the individual institution to decide. The magazine articles of Mr. William Beebe, Mr. Robert Cushman Murphy, Mr. Carl E. Akeley, Mr. Roy Chapman Andrews and Mr. Raymond Ditmars have done much to interest the readers of several periodicals in the progress of the American Museum of Natural History and the New York Zoological Society. In fact, several wealthy persons have contributed substantial sums of money in support of recent expeditions, their interest having been gained largely through popular magazine articles. So far, the plan seems feasible for only the large museum to handle the task of supplying the national magazines with material, and for the smaller, local institution to confine its efforts to its own territory. Of one thing we are positive, namely, that the ability of a museum to issue correct information to the thinking public should be known by everyone in the community. A museum should thus act somewhat in the capacity of a reference bureau: a place where one's doubts and questions can be explained and answered and where printed information on the subject can be purchased for a nominal fee.

How is the public to be informed of this authentic literature which the museum has made available? Of course, the members of the museum would receive copies of all popular publications and through this distribution, perhaps upwards of three times the museum's membership would become familiar with the current publications. The only means by which people who do not belong to the institution can learn of publications is through the publicity obtained from the daily newspapers. Here is an important medium which every educational institution should not fail to recognize and cultivate.

The newspapers of to-day are acknowledged to be the best advertisers that we have in a given district. They are cheap, easily available, and constantly up-to-date and are seen and read by more people than perhaps any other printed matter in this country. The leading newspapers of the large cities are changing their content of late,—more real news is being run than is the usual precedent. Quoting the managing editor of the leading Buffalo daily,—"Newspapers of the future will pay more attention to news of science, new discoveries, advancements in education and art as well as to new schools of thought than present newspapers do",—we have their future policy in a nutshell. This same paper, the Buffalo Evening *News,* has been working in close cooperation with the Buffalo Society of Natural Sciences for the last three years, and splendid results have been realized by both parties. Members of the Society's staff have contributed four-hundred word articles to this newspaper which have been printed under the general heading of "Outdoors in Erie County". These short write-ups have dealt with the natural history of the region around Buffalo, and wherever possible, the contributor has called the reader's attention to a certain exhibit to be found in the Society's museum. Some two hundred such articles have appeared in this manner in the last year and a half, and in each case, the wording "Buffalo Society of Natural Sciences" has been printed in connection with the author's name. The Society has received no remuneration for these contributions, but in return, the *News* has covered nearly all of the Friday evening

lectures, in some instances, giving as much as a whole column to a single lecturer. For three years, the *News* has also printed three-quarters of a column every Saturday in the interest of the Roosevelt Field Club, a children's organization of great activity founded by the Society of Natural Sciences.

The foregoing is just an illustration of the reciprocity that can be exercised between a newspaper and an educational institution. The same medium could be employed to announce new publications when ready for distribution by the educational institution, and the fact that it is announced as a news item gives it a higher standing in the mind of the reader than the paid advertisement. Unless the publication, however, carries an article of general interest to the average reader, the newspaper is not apt to give it much publicity.

From such a strong bond of sympathy between scientific institution and newspaper, it follows that the latter would find much material of interest in the exhibits of the former. Only a few weeks ago, the Buffalo Sunday *Express* ran a double page in their photogravure section, of some of the birds and mammals recently mounted by the Society's taxidermist and an interesting page it was, too! On other occasions, the Sunday newspapers have run pictures of wild flowers or camp scenes in the Allegany State Park, all photographs having been contributed by the Society of Natural Sciences.

Hence, the capacity of the newspaper is to give authentic and frequent notices of museum activities,—the installation of a new exhibit, the acquisition of a new collection, the publishing of a new bulletin, etc., all forming splendid invitations for the public to visit the building itself. When the public reaches the museum, it is then up to that institution to do the rest At this critical point, the method of display, the material displayed and the system of labeling are all to be considered. But a fourth item is missing from this list, and that is the printed pamphlet, or bulletin descriptive of each complete exhibit.

Last summer, while in New York City, the writer became much interested in the extensive Egyptian exhibit at the Metropolitan Museum of Art, and was much gratified to learn that a bulletin descriptive of the Egyptian Expedition of 1918-1920 could be purchased for thirty-five or forty cents. Other booklets were obtainable at the door of the institution, one including the children's bulletin which was twenty-five cents.

The same was true of the American Museum of Natural History. The guards of the various corridors each had charge of the specific bulletin that dealt with the exhibit in that particular section of the building. All of these publications were obtainable at a nominal fee, in fact many of them were cheaper than the museum guide, which, of course, covered a great deal more inasmuch as it briefly described all of the exhibits. Students, tourists and others were looking over the display of printed matter, and many bought two or three different pamphlets.

Everyone is familiar with the monthly magazine *Natural History* which is published by the American Museum of Natural History and mailed to its members and exchanges. The thought at once arises as to the material used in this publication in relation to that contained in the above mentioned monographs. An economical method to employ in printing both these publications is as follows: The article concerning a new installation or series of related exhibits is written by a member of

the museum's staff; after reaching the printshop, it is set up for use in the museum's monthly magazine; it is then run in the magazine but the forms are held; it is later adapted with more illustrations or subtitles, to be printed by itself or with similar articles, and the institution then has a new publication which can be sold to visitors as long as the exhibit is open to the public. A great deal of money is saved in this manner, especially in the case of the large museum. Advertisements run in the monthly magazine can wholly or in part support that publication, while the nominal fee charged for the others eventually will defray expenses connected with the printing, etc., but will not refund the salaries of the members of the museum's staff who devoted their time to the labors involved. In other words, a slight loss is much more to be expected than a gain in the publishing of scientific literature, even though it be popular in trend.

From what has been said, it is easily understood that the most important method of sale outside of permanent subscriptions, is to attract the public to the museum and then interest them in the exhibits and the literature. Newspaper publicity and special invitation (direct mailing of announcements carrying dates of lectures, special exhibits, etc.) are the two means of obtaining visitors outside of the casual passerby. After the visitor is once within the museum's walls, the attractive exhibits, the well-displayed literature in each corridor coupled with the small charge, should bring a considerable sum on a pleasant day when the attendance is large.

In the instance of the smaller museum where the printing budget is of necessity limited and unelastic, the monthly publication is perhaps all that can be afforded. In that case, whenever an article pertaining to exhibitions of exceptional interest to the public is to appear in the magazine, extra copies should be printed so that these can be sold to the public in a manner similar to the pamphlets of the larger museum. The Buffalo Society of Natural Sciences falls in this category. *Hobbies*, its magazine which is published every month with the exception of August, frequently carries a description of a new installation. Whenever this occurs, extra copies are printed and retained for the requests of visitors.

For more than one reason, it seems best to confine the material printed in the popular publications of a museum to subjects in which that particular museum is interested. There is one and possibly there are two exceptions to this statement that will be explained later in this article. A museum monthly is a museum house-organ and when it begins to publish material not associated in some manner with the organization, it is treading upon the field of the national magazine. For example, if a museum magazine were to run an article expounding the Einstein Theory, it would encroach upon the literary field of the *Scientific American* or the *Scientific Monthly* not mentioning a host of other technical periodicals. The only excuse for a museum publishing such an article would be in connection with a very advanced astronomical or physical exhibit which that particular museum might be in a position to show to the public.

The same is true in the field of geography. Few institutions could afford to compete with the *National Geographic Magazine* which is now found on nearly every family reading table. The National Geographic Society has concentrated its efforts on the success of a profusely illustrated, popular magazine that deals in the main with travel and nature study, history and invention, and without doubt, no magazine of its type is so well

known as this very readable periodical. Because this Society's one aim is to spread the knowledge of the world's countries through the sole medium of its publication, it can expend a great deal of time and money upon the project. Its only other expense outside that of a business office is the occasional expedition which has been conducted under its auspices and later described in detail in its monthly periodical. Upon reflection, it seems hardly worth while for any museum publication to put forth similar efforts to spread the knowledge of geography in a popular way, for the low cost of the membership dues in the Geographic Society which includes the magazine, brings it easily within the reach of the average person. However, any museum that can afford to send an expedition into the field of exploitations, should then endeavor to publish all available information regarding the progress of the expedition and as much natural history, geology or geography as would give the account of the explorations a substantial historical background.

The American Museum of Natural History has been publishing from time to time various popular accounts of new discoveries made by the Roy Chapman Andrews expedition now in Mongolia. In a similar manner, the Metropolitan Museum of Art would publish a report of the discovery of King Tut-Ankh-Amen's tomb, if it and not the Earl of Carnarvon, had financed the successful expedition. In connection with new discoveries, a word might here be said as to the psychological method of turning the tide of public interest. The world has plunged itself into the field of Egyptian archaeology and history, due to the recent excavations in the Valley of the Kings. Anything Egyptian at present holds the center of the stage. What a wonderful opportunity for an institution like the Metropolitan Museum of Art to issue a series of newspaper articles telling of its splendid Egyptian treasures; to broadcast the statement that a booklet descriptive of its Egyptian exhibit can be had for a small sum; to make public the fact that on certain days at certain hours, personally conducted tours through the museum's thirteen rooms replete with Egyptian relics, jewelry, furniture and mummies, will be held and that all interested are welcome! The thinking public is always ready to be given more food for thought, and since most persons cannot embark for Egypt, they are glad to have an opportunity to learn at home.

There is just one field in which the museum publication ought to take more interest and this particular one is not always within the realm of the museum's expeditions or its exhibits. Reference here is made to the subject of conservation, a movement in which the American people are wisely becoming interested, and in which the European countries are far advanced. Every museum should be in touch with what its state and city is doing to protect the beauty spots, the wild animals and birds, and the plants and trees from the depredations of the white man. Perhaps you consider the natural history museum the only institution that should be interested in this subject, but why cannot a history museum take steps to preserve local old homes and trees of historic significance and why is it not within the jurisdiction of the art museum to cooperate with its municipality in the forming of new parks, the erecting of beautiful public buildings and the educating of the citizens in what constitutes the city beautiful?

But in the field of conservation, the natural history museum reigns supreme.

Whether it be the Roosevelt-Sequoia National Park, the Palisades Interstate Park, the Allegany State Park or the McIlhenny Preserve, it is all the same story, that of preserving the natural beauty of trees, shrubs, wild birds and animals for the use of all the people. Publicity is a powerful agent, and when a museum takes up the cause of conserving natural resources, it first of all employs the printed page. "Hobbies" has already devoted proposed Roosevelt-Sequoia National three numbers to this cause, one to the Park and two to the Allegany State Park. The Buffalo Society of Natural Sciences has for the last two years operated a summer camp for its members in the Allegany State Park and the details of this camp have been given in the May issue of *Hobbies*. It is in this attractive wilderness that our members have become constantly more interested in the preservation of wild life and the camp is now widely known for the nature hikes that are daily conducted by competent members of the Museum's staff. How was this project made successful? Entirely by means of the right sort of popular museum publication, one that told the story both with pictures and written matter.

The question has been raised as to whether popular museum publications should possess the character of a popular textbook designed in such a way as to give wide distribution to familiar and new scientific facts and truths. On occasion, a museum publication needs to incorporate some of the characteristics of the textbook when a new exhibit or expedition is being described. For example, a museum has been presented with a fine collection of insects. The museum bulletin relative to this gift would of necessity explain briefly the leading families of insects with their foremost characteristics so that the visitor inspecting the new installation might be enlightened upon the scientific wonders of the insect world in general. For a museum to expend its energies in publishing textbooks on the sciences, art and history seems to be a deviation from the logical function of such an institution. However, museums should be interested in the issuing of handbooks or guides to the trees, flowers, birds, fish, mammals and many other phases of Nature as found in the state or vicinity in which the museum is located. Such guides would be invaluable as a means of interesting people directly in the investigation of natural history. They should be so compiled that children in their teens would be capable of making use of them, that is to say, the material should not be any more technical than is absolutely necessary to cover the main points of the subject. Pictures are far more essential than pages of technical matter; colored pictures are, of course, most to be desired.

It has been the aim of this paper to cover some of the salient questions in regard to popular museum publications, those that a few of the leading museums are at present endeavoring to work out to a satisfactory conclusion. Perhaps some of the solutions given would not fit the case of every museum for it must be remembered that each institution has peculiar situations of its own constantly arising that must be solved in the manner best suited to all the conditions involved.

THE NATIONAL MUSEUM OF BRAZIL

By Bertha Lutz

Mr. Chairman, members of The American Association of Museums, ladies and gentlemen, I consider it a very great honor and privilege to be able to bring you a greeting from a museum that to some of you may seem very far away—a museum that is right in the heart of the tropics, thousands of miles from here, and yet, a museum that I am sure must have some interest for you, especially for those of you who are interested in natural science. It is a museum that has had association with all countries, and especially with the United States. I am happy to convey to you greetings from the National Museum of Brazil, at Rio de Janeiro.

Our museum is about a hundred and six years old. It was started in rather a queer way at the time when Brazil still belonged to Portugal, and just after the King of Portugal, Don Juan the Sixth, came over to Brazil. The museum was established under the name of "The House of Birds."

We still have in the museum a copy of the document which was drafted at the time of the founding. It is rather quaint in some of its expressions, and it shows that on the one hand the king was prompted by inclination and on the other hand he was interested for the benefit that might come to Portugal from the colony. He says something like this:

"Considering that in Brazil there are a great many things that are curious and specimens which are rare, and a great deal of material which might be of value to Portgual, it is the will of His Royal Majesty to have all these things assembled in one house where they can be seen and studied and used."

For a time during its early career, the museum was closed and the specimens put in cases. These cases were finally lost and for a time there was no museum in Brazil, but later it was started again and since then it has developed.

The museum is now housed in what used to be the Palace of the Emperor. It was said of Don Juan the Sixth, that when he liked anything he had only to drop a hint and it would be offered to him, and so it was with this palace where the National Museum is now. It was the country house of a very rich man in Rio, and though it is now within the city, at that time it was just outside. For a time it became the residence of the Emperors of Brazil and then, when the Republic was proclaimed, the first Republican Assembly was held there. Soon afterward when the Assembly was moved, the building was given to the Museum.

We have Departments of Mineralogy, Paleontology, Botany, Zoology, Anthropology and Ethnology, and each department has its own staff.

The Department of Botany is working on a botanical map of Brazil, in co-operation with the Director of Geologic Service and we have exhibited the different kinds of woods and plants found in our forests.

The Department of Zoology is printing a lot of old manuscripts of Brazilian naturalists, which have accumulated but have not been edited as yet. There is also some original work going on.

The Department of Anthropology has undertaken to study the Brazilian population, which is very mixed. The first thing which we want to determine is whether or not this mixture of many peoples has produced a Brazilian type.

An address delivered at the annual dinner, seventeenth annual meeting of The American Association of Museums, Buffalo, New York, May 11, 1922.

This work is being carried out in different parts of the country.

The Department of Ethnology is trying to make an ethnographic map of Brazil.

Educational work is also being developed to the utmost. We have been trying to carry it out for all sorts of instruction, from the primary schools on up, and our present Director has tried to get all the teachers in the city of Rio interested in coming to the Museum. One of the first things he did when he was appointed some five years ago, was to invite all the teachers of the schools of Brazil to bring all the children there, and as a result they had the whole museum and the gardens of the museum full of children and since that day the children have not ceased from coming. On Thursdays (when there is no school in Brazil) we have dozens of them tripping up and down the stairs of the museum and being very happy, especially when they are given the privilege of seeing some of the live animals which we sometimes have.

Collections are distributed by the museum to the schools and at the same time it is the museum that is making the first wall-charts for use in schools, for up to now we have had only those that are made in Paris, and our children were learning about the European animals—the wolves and foxes and others which they will never see—instead of the Brazilian ones.

We also have courses of lectures for the general public in the museum, and the museum auditorium is used by schools for lectures on natural history.

We have a great number of visitors. The population of Rio is a million and a half and on the average, one person out of ten comes to the museum at least once a year. Visitors come on Sundays when we have an average of from thirty-five hundred to five thousand people coming into the museum, and as a result we have to keep it shut on Mondays, to give us a chance to clean up.

Now I am only telling you a little about this work, because I came today to bring you not only a greeting, but also an appeal. We should like to establish relations with all the museums that are interested in exchanging with us, of course these will be mostly the museums of natural history. I am sure we have some things that would be of interest for we have such large collections relating to our Indian tribes, which have only been studied during the last ten or twelve years.

At the same time we want to have friendly relations with all the museums here because we quite realize the importance of the study of our country where there is a great deal that is still to be done. We shall not be able to do it all ourselves and we would be glad to have someone else working in the same field. I think that the last century has shown very clearly how much the study of natural science can help humanity to understand its problems and to solve them, and so we want to have the cooperation of everyone who is interested in the study of the natural history of Brazil.

I hope you will not think it very selfish of me to come here with a greeting and then to end by making an appeal. I want you to know that in our town we are very willing to do anything that we can for you. If any more of you come down to see us we shall have the greatest pleasure in trying to give you facilities for studying, for traveling, and for any kind of scientific work that you may want to do. You may be sure anyone coming from The American Association of Museums or from any museum of the United States or from any of the other countries that are represented here, will receive a warm welcome. They may feel confident

that the moment they land in Rio there is an institution that is very glad to have them there and that will do everything it can for them. They will not arrive in a strange land. They need only come to the National Museum to be sure of a welcome.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

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CONTENTS

FACADE OF THE AMERICAN ART WING . . . . . *Frontispiece*

AMERICAN ART WING FOR THE METROPOLITAN MUSEUM 83

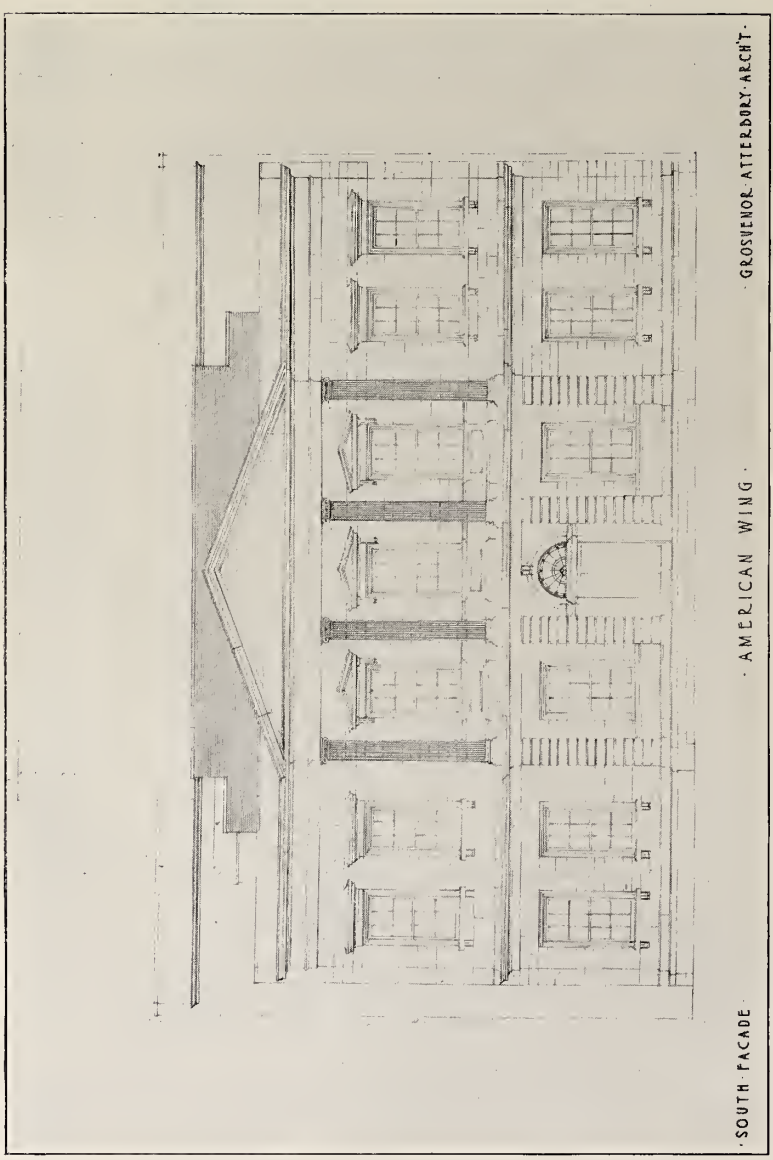
THE HISTORICAL MUSEUM AS AN EDUCATIVE FORCE. *By James Sullivan* . 84

OUR FIRST AMERICAN MUSEUM. *By Paul Marshall Rea* 87

BALTIMORE'S NEW MUSEUM OF ART 89

SOME PROBLEMS OF A UNIVERSITY CURATOR. *By Frank C. Baker* . . 92

ART MUSEUM MATERIAL FOR SCHOOLS 95



Courtesy The Metropolitan Museum of Art

FACADE OF THE AMERICAN ART WING

AMERICAN ART WING FOR THE METROPOLITAN MUSEUM[1]

The Metropolitan Museum announced recently a gift from its President, Robert W. de Forest and Mrs. de Forest, of unusual munificence, unique character, and high importance in broadening its sphere of educational influence. This is the addition to its building of a wing to be devoted entirely to American art of the Colonial, Revolutionary and Early Republican periods. The plans for the structure have been prepared by Grosvenor Atterbury in collaboration with the Museum authorities and work upon it has already begun. It will be a three-story building measuring about 81 feet by 60 feet, standing by itself in what will ultimately be a large courtyard of the Museum, connected by a passageway with the north end of the Morgan Wing with which it will form an L, and will contain eighteen exhibition rooms, mostly of a small and domestic character befitting the objects to be installed in them.

In its final form the new Wing of Early American Art will form the north side of a quadrangle on the south of which will perhaps be incorporated the Wentworth-Gardner house from Portsmouth, New Hampshire, purchased some years ago by the Museum. The east and west sides of this quadrangle will be formed by one-story connecting corridors against whose walls will be set Colonial doorways. The ground of the quadrangle will be treated as a Colonial garden.

The American Wing itself will contain three floors each of which, because of comparatively low ceiling heights, is, with slight differences of floor level, accessible from the first or second floor of the Pierpont Morgan Wing extension. The plans of the three floors are similar in scheme. They include, on each floor, a large central exhibition gallery, opening on three sides into smaller rooms. The central gallery will be used for the arrangement of collections of furniture and other decorative arts grouped by material. The smaller rooms opening from this central gallery will be installed with the actual woodwork from a number of early rooms. These smaller rooms will be furnished and appointed with various articles which will contribute as nearly as possible toward the re-creation of the effect of a room of that period from which the woodwork dates.

The period method of museum arrangement will thus have a complete exemplification, with original rooms of the seventeenth and eighteenth centuries—complete architecturally in their paneling, mantelpieces, window frames and doors, and furnished with the objects properly belonging in them—set up in sequence to show the development of the styles of the decorative arts made in the country during those periods; while into large contingent exhibition galleries, harmonious in their details of trim and general architectural treatment, will be brought together, to show their relationship in styles and decoration, the collections of these objects not in use in the special rooms.

[1] Abstracted from articles appearing in the Bulletin of the Metropolitan Museum of Art, November, 1922, Part II.

THE HISTORICAL MUSEUM AS AN EDUCATIVE FORCE[1]

By James Sullivan

New York State Historian

In the short time at my disposal I wish to ask some questions concerning some of the things about which I am in doubt. I used to think I knew what *history* was, but recently I have come to the conclusion that I do not know anything about it. I never thought I knew very much about *museums* and I am always prepared to learn, but with reference to *education*, as I have been in the work some twenty-five years, I have felt that I knew something. And *force* is something about which we all feel that we know, yet seldom express.

History vs "History"

I had thought that history was a search for the truth, but recently in New York City we have found that it is not any such thing—it is a search for those things which we feel that we can agree upon in view of our ancestry.

If we are Germans we write history so as to favor the Germans; if we are Frenchmen we write history so as to favor the French; if we are Englishmen we write history so as to favor the English, but if we are Americans we conceal all the truths that we discover for fear that may offend somebody.

I was speaking to a lady, a member of the Daughters of the American Revolution, and she was protesting against some of the historical facts taught to the children in the schools. I said to her: "What are we studying history for? Aren't we studying it for the truth?" And she said: "Oh my no! I don't want them to study the truth, I want them to study what is going to make them patriotic citizens." Therefore we are going to prevent the truth from being taught for the purpose of instilling what we think will produce patriotism into the minds of the youth of our country.

If you in your museums were to start that kind of thing—if you were to start off with a theory which you were going to prove—then people would think that you were doing a very great wrong if you were to fabricate historical remains; but they do not think they are in the wrong to pervert facts and make them agree with a theory they wish to propound.

The essence of history is to tell the truth and the best truth that we fortunately have is from historical monuments. The worst truth we get is from traditions, the second worst truth is from written books and the best, by all odds is from the unconscious monuments which museums contain.

Do not misunderstand me to say that I think that history ought to be told by going into the kitchen of a man's private life. History portrays the high spots of a man's accomplishments. We do not care what his private life was, if he did great things for the advancement of mankind. Some people have thought that it is true history to tell the mean and nasty things about a man—to diminish his lustre and to destroy in a measure the great accomplishments of his deeds for the progress of mankind, by going into the smallnesses

[1] Paper read before The American Association of Museums at its sixteenth annual meeting, Buffalo, New York, May 12, 1922.

that all of us have as human beings.

The object of the study of history for the young is to enable them—and here is a thing that we forget in our schools all the time—to take their places in the complicated civilization of today. A young person in our schools is very much like a child in relationship to its father. If a man is seeking to give his boy or girl the benefit of his experience so that that young man or young woman may be the best of citizens, he will not tell his children all of the experience that have come into his life—no such thing! He will make a very careful selection of the useful things which had occurred to him during his lifetime.

Our great error, in trying to teach the young at the present time, the subject which we call history, is that we are not contented with teaching them the useful things—useful both materially and spiritually, but we wish to teach them all of the things that ever happened and we fill their minds with so many facts that they cannot retain them.

The museum is in exactly the same position as the teacher. We can place in the museum so much material, some useful and some very doubtful in value, that we confuse the minds of those whom we intend to enlighten and to instruct.

Scope of Museums

The historical museum in this country which is for the purpose of giving instruction not only to adults but to young people, frequently suffers from an inadequate notion of what it should be. It becomes the catch-all for a local community and may have in it remains not only from its own community, but also from far afield.

Now it may be that a museum located in the city of Buffalo should bring into it all of the early implements of war discovered in the Philippines. It may be that it desires to make itself a world-wide museum, but if it does so, then the head of that museum should so classify his material very carefully, in order to set apart the material which pertains to his own region from what he calls *"General Civilization."* Our specific purpose should be to teach the people who live in the vicinity of Buffalo, what the past of the city of Buffalo has been and what the history of the county has been. Of course the latter feature will be enlarged upon as the county becomes a larger element in the history of the country.

However historical museums are often not so organized. I could take you to museums where the director seems to have no adequate notion of what the collections should consist of. I might take as an illustration a museum where really interesting local material is crowded out by material that some misguided benefactor has given to the museum but which does not come within the province of the museum. Let us take for instance the New York Historical Society located in the City of New York—a Society which has much money and which in its origin was intended to be a general history museum for the world. It has stored away in boxes and cases material of the greatest interest to the people of the City and of the State of New York, but in its display the most prominent places are taken by exhibits of Babylonian and Assyrian objects and a great many remains of other ancient peoples.

European museums I think are a great deal more fortunate than we are, though of course they have a longer museum history. A wonderful example is the museum which teaches the people of Paris the history of that city's past—the Musée Carnavalet. It is a liberal education to go into a museum like that and practically to see ancient Paris restored; and mind you, even though they have placed in the

outer gardens of the museum, the remains of churches and cathedrals of ancient France, they have still kept the original purpose, which was to collect material relating to the history of Paris.

There was established in London in 1902, I believe, what was called the London Museum. Here in the London Museum is gathered material relating to the history of London. The advantage which this museum enjoys consists in the fact that it does not attempt a taste which belongs to the British Museum and which cannot be done successfully by a smaller museum, much less by every museum in the realm.

Putting Punch Into Material

The third part of the topic concerns an *educative force:* the museum—the historical museum—as an educative force.

The teaching of history solely by the written word without any illustrative material is indeed an extremely deadening operation. Take the difference between reading Green's *Short History of the English People* in the one-volume edition with text only, and reading the four-volume edition with elaborate illustrations taken from what we call "museum material."

I dislike to mention the word "child-mind," for it is somewhat hackneyed, but we wish to make children's picture the world as it was—to use another hackneyed expression—as it actually was. You cannot make young people or old people, for that matter, appreciate the world as it actually was by the word description. Try to describe a costume in words and you will use endless paragraphs and possibly chapters, and the person to whom you have spoken or who has read the article will come away with a very vague impression. Use your museum material, put the thing in form and color and an entirely different impression is carried away. The educational value to the child is simply wonderful.

So it is important that museums function effectively. The museum is the greatest educative institution in that it gives the accurate—truthful impression. Printed illustrations are very good, but an illustration in the flat is not nearly as good as an illustration in the round—a picture of the Venus de Milo is not as effective as the body cut out in the round. Museum material is the ideal illustration. The use of that ideal illustration material is what can enable a museum to be a force in education.

There is one thing that I think we do not consider enough, and that is that we ought to press-agent our material. I know you have some fellows who will sit back and say: "So-and-So is always jumping into print." But what is the object of a museum excepting to get the largest number of visitors possible and to get its materials as widely used and known as possible?

Then too we ought to make every effort to instruct the young people. The adults will follow where the children lead. We have children's museums in many of our cities and they deserve every encouragement. A development of the children's museum is the movement to set aside a room in each school so that museum material can be readily available for teaching. Mr. Maxwell, formerly Superintendent of Schools in New York City was in favor of this, but congestion in the schools made it impossible, and yet hundreds of feet of floor space are devoted to physical and chemical laboratories which perform for the sciences much the same service that museum material might for the teaching of history.

OUR FIRST AMERICAN MUSEUM

By Paul Marshall Rea[1]

The Cleveland Museum of Natural History

The distinction of being the oldest museum in the New World is but the beginning of the interest that attaches to The Charleston Museum. Its deeper significance lies in the spirit in which it was conceived, in the originality of its adaptions to changing conditions, and in the vigor with which it enters upon the second half of its second century.

Founded in 1773 for the broadly conceived purpose of providing "a full and accurate natural history" of the Province of South Carolina, it has gradually broadened into a general museum well adapted to the needs of its community. As a demonstration of the usefulness of a general museum in a small city it is an inspiring example.

The Charleston Museum has experienced successively the three chief sources of support that have contributed to the development of American Museums, viz., society support, college support, and the combination of tax support with private contributions. Originating as a subordinate activity of the Library Society, its first great expansion followed the organization of the Literary and Philosophical Society in 1814 for the direct purpose of developing the museum. This expansion was the first demonstration of the fundamental truth that a museum cannot attain its full development as a subordinate activity of another institution. Great credit belongs to the Library Society for its clear-sighted recognition of this truth and for its generous transfer of the museum to the new society.

The period from 1814 to 1826 was one of extraordinary public enthusiasm over the Museum. The first appropriations of tax funds in America were made by the City Council and the State Legislature toward the purchase of the l'Herminier collection in 1815. Memberships and contributions were successfully solicited from the general public. In 1824 an editorial in the *Courier* asserted that "In these enlightened times a public museum is as necessary an appendage to a city as a public newspaper or a public library." In 1826 the museum was "open every day from 9 o'clock and brilliantly illuminated every evening."

This was undoubtedly one of the high spots in museum history. The secret obviously lay in making the museum a public institution. It was the first step toward the modern public museum and one of Charleston's important contributions to museum evolution.

In 1827, the effort to obtain a permanent building having failed, the museum was deposited with the newly organized Medical College of the State of South Carolina. Under the wing of the college it continued to grow but lost its prominence as a public institution. It ceased for a time to be the focus of the combined interest of the whole community.

Perhaps the most effective plan of museum support is that by which private contributions and endowments create the collections and exhibits, and the municipality provides the basic operating expense to insure perpetual maintenance.

[1] Mr. Rea, formerly director of The Charleston Museum, is largely responsible for the discovery of the Museum's unique history.

This plan was inaugurated in Charleston in 1850 under the inspiration of Louis Agassiz. Charleston was thus not only the first city to appropriate tax funds to a museum (1815) but the first city to enter into a permanent sustaining relation to a museum (1850).

The museum was now housed by the College of Charleston, maintained by the City Council, and looked to gifts of private citizens as the chief source of additions to the collections. It again became a matter of public concern. The reasons are obviously the same as those that brought about the enthusiasm of 1814-1826. The new element of permanence derived from city support helped it to survive the Civil War.

The incorporation of The Charleston Museum in 1915 in the one hundred forty-second year of its age was the culmination of the idea that the museum could find its highest development as an independent corporation, building up collections and endowment in its own name and free to enter into contractual relations in any direction. Under this plan the city now provides the land and building as well as the basic operating expense.

The advantage of this wide freedom of contractual relation was shown in 1919, when city support was supplemented by the levy of a one-quarter mill tax on the county in return for an extension of traveling exhibit service to the rural schools of the county by parcel post and in support of a new department devoted to the history of plantation life in the district centering about Charleston.

It is probable that The Charleston Museum receives a larger financial support in proportion to the resources of its community than any other American museum. The ratio of its number of visitors to the population is probably higher than that of any other museum in a city of similar size. These are tangible measures of its success.

The pride of the people of Charleston in their museum and their intimate familiarity with it were vividly impressed upon the members of the Association who attended the Charleston meeting.

Charleston has contributed much to the nation. Not the least of her contributions is The Charleston Museum, older than the nation, blazing trails that are now highways, establishing principles that experience has proved true, and maintaining in its second century a leadership out of all proportion to its size. There is inspiration here for all museums and especially for The American Association of Museums in the larger ideals to which it committed itself at the Charleston meeting.

ROOM DECORATED WITH TEEKWOOD CARVINGS FROM INDIA—NOW USED FOR EXHIBITION OF ORIENTAL COPPERS AND BRASSES.

BALTIMORE'S NEW MUSEUM OF ART

Not long ago the Trustees of the Baltimore Museum of Art announced the appointment of Florence N. Levy as Director of the Museum. Miss Levy brings to this important post wide experience in the field of American art activities, keen sympathy with educational problems and unusual familiarity with the industries that depend for their success upon good taste in design and expert craftsmanship.

Following study at the National Academy of Design in New York, her native City, and a year of training in European museums, Miss Levy founded and for a number of years edited the "American Art Annual," the recognized book of reference on this subject. Desiring to broaden the field of her activities, she transferred this publication to The American Federation of Arts retaining however the editorship of New York City. As a member of the staff of the Metropolitan Museum of Art she helped to organize the American section of the Hudson-Fulton Exhibition—furniture, silver and glass as well as paintings—and later such special exhibits as the paintings by Winslow Homer, Whistler, Chase and others. During the War she was called to direct the activities of the Art Alliance of America which undertook to furnish designs by American artists for our manufacturers who were deprived by the War of their European sources of supply.

Under the name of Art Service, Miss Levy conducts an office in New York, where co-operative activities are carried on for the Metropolitan Museum of Art, the National Academy of Design, the School Art League and other societies. An important piece of work on hand at present is the organization of the exhibi-

MANTLEPIECE CORNER OF THE MAIN PICTURE GALLERY

tion of American art—fine, decorative and industrial—which is to be shown in Paris next spring at the invitation of the French Government and under the auspices of an Honorary Committee headed by Presidents Harding and Millerand.

Miss Levy will henceforth spend at least two days of each week in Baltimore to develop the Baltimore Museum of Art along the most modern and approved lines, to build up its permanent collections and to arrange immediately for special loan exhibits. She is well known to many art teachers in Baltimore as the volunteer secretary of the School Art League of New York and as one who aided in establishing a similar League in Baltimore.

The Garrett Mansion, facing Mt. Vernon Place at the corner of Cathedral and Monument Streets, which has been placed at the disposal of the Trustees, is being adapted to the Museum's needs. Electric lighting is being installed and other improvements are contemplated.

Various art societies of the City will have their headquarters in the building—the Municipal Art Society, the Handicraft Club, the Friends of Art, the Water Color Club, etc. It will become a veritable center for the art activities of Baltimore and a place where everyone will find a cordial welcome—the school girl and boy and their teacher, the silversmith and the locksmith, the painter and the collector as well as the public at large.

In commenting editorially upon the Museum, *The New York Times* of February 21st, said:

> The inaugural exhibition of the Baltimore Museum of Art opened yesterday with the customary reception. On paper, Baltimore has had its Art Museum since 1914, the date of incorporation, when Johns Hopkins University granted the request for a suitable plot of land upon which to erect a museum building. The building is not yet erected, and the fine old Gar-

THE FORMER LIBRARY IN WHICH PRINTS ARE NOW SHOWN

rett Mansion overlooking Mount Vernon Place has been lent to serve as a temporary shelter for exhibitions and collections. Nothing could be more favorable to the future museum than this tendency to make haste slowly.

Perhaps the inaugural exhibition will help toward the development of a museum idea that shall be in harmony with the community, with the stately past of the city, with the conservative taste of its present, with the traditions of is older families. There is much charming art in the exhibition, but what impresses the visitor "from away" is the unstereotyped setting, the blessed relief of small groups of exhibits in rooms that have no official aspect and especially the eloquence of locality in determining the mood of the occasion. When Sargent painted his portrait of Miss Mary Garrett, which has the central place in the gallery of paintings, his sensitive taste and tact told him to use none of the gay bravura with which he was so much at home, but to make a quiet picture that would maintain its dignity in the presence of quiet and reticent people. The result is a beautiful portrait that fits perfectly into its surroundings.

The new museum building could be like that. It could be a house. Such objects as the superb Colonial silver now on view in the Garrett Mansion, such pictures as the early Whistler (kept so closely in the Winans family that Whistler's French biographer, Duret, only knew of its existence from a scribbled sketch), could dictate the strength and simplicity of the collections, and these—though superhuman control would be necessary—could be kept small. If the directors cared to adopt a bold initiative that would cunningly conceal its boldness, they could plan competitions for American craftsmen to design and carry out all the furnishings necessary for their new building, thus making it on all sides an expression of American art, and keeping it away from the trodden path that has become an automobile highway since the Walters Gallery was formed to give Baltimore its early place in the history of art collecting.

Whatever is done, one must hope for a personal and thoughtful plan that will preserve the essential Baltimore flavor for the undertaking so happily inaugurated. The Baltimore flavor is too fine to leave out.

SOME PROBLEMS OF A UNIVERSITY CURATOR

By Frank C. Baker
University of Illinois

The average museum man has little conception of the problems that confront the curator of a university museum. Aside from trying to convince the authorities that adequate money is needed effectively to develop the department, usually a large problem in itself, there are the big problems of arrangement to meet the needs of a purely teaching institution. If one will inspect the average university or college museum, the first impression is that the hall or halls are much too crowded and that the exhibits are not placed effectively to bring out a lesson, if, indeed there has been any attempt to make the exhibit teach a lesson. Usually, the museum is in charge of a professor of zoology or geology, who has a large teaching schedule and who is able to give but little attention to work in the museum. Care of the museum is usually delegated to an assistant, often an advanced student.

Fortunately for me, my predecessor at Illinois was a professor of zoology with more than the usual adaptability for museum work, and a good foundation had been laid, though he was greatly hampered by lack of funds and of space. Upon taking charge of the museum some six years ago my first problem was to ascertain what place the museum should occupy in the work of a big university. Lack of space had caused the most acute crowding and cases of old and new types were packed into a hall, about forty-five by fifty-five feet in area, so tightly that in many places one could scarcely get between them. It was observed that few of the students or faculty visited the museum unless for the purpose of using some specimen for demonstration purposes. There seemed to be lack of attraction and interest.

It seemed evident that something drastic must be done to overcome this lack of interest and to attract students and others to the museum hall. Against the advice of several of the faculty members the hall was completely reorganized, the old wooden cases being relegated to the most remote parts of the building and placed in every nook and corner that would accommodate one of them. Fortunately, my predecessor had equipped a part of the museum with the most modern bronze Library Bureau cases, and six of them were of the pyramid type. These were placed in the middle of the hall, spaced with plenty of room, about six feet being allowed between all cases. The effect was magical. Of course, the mere stimulation of curiosity was the first reason for renewed interest—here was something going on, and all human beings are curious over the building of something new. The appearance of the hall as one viewed it from the entrance was now completely changed; in place of antiquated cases packed in for storage, presenting a forbidden aspect, here was a well-lighted hall, with modern cases, pleasingly spaced, forming a most attractive appearance, and inviting the passer-by to enter. The change caused many favorable comments from both faculty and students and clearly indicated that overcrowding was one of the main rea-

GROUP CASE OF INVERTEBRATE LIFE IN VIRGIN WOODLAND IN THE VICINITY OF URBANA. PHOTOGRAPHIC BACKGROUND, WAX ACCESSORIES. THE TRUNKS ARE PHOTOGRAPHIC ENLARGEMENTS WORKED OVER.

sons for the former lack of interest.

Another problem to be solved was whether the methods of the modern city museum—installation of groups, special exhibits and descriptive labels—would be of value in a university museum. As funds were limited, these accessories could be only of the simplest character. As an experiment an illuminated case showing the life in a piece of virgin woodland near the university, with a photographic background, accessories in wax and all of the invertebrate life that one would usually see, was prepared. It was a decided success, was used by classes in entomology, ecology, and agriculture and gave the general visitor a good idea of the common life about the university. Other groups were added, showing harmful insects as they appeared while at work in the fields and these were in operation for class use almost as soon as completed.

A synoptic collection initiated by the former curator was amplified and provided with a multitude of descriptive labels, and this was as quickly adopted by classes in zoology, the labels being used for supplementary work. Drawings, models and, in fact, anything that would help in making the subject clear were used, with gratifying success.

It was realized that the museum to meet its fullest obligation must draw not only those students who are required to use the collections in their courses, but also the larger body of students (and there are some 8,500 altogether) who, by a visit to the museum hall, might unconsciously acquire useful information.

This problem was solved in the good American way by advertising, using the college paper, the *Daily Illini*, and the

city press. To supplement this publicity, placards announcing new exhibits have been placed on all of the bulletin boards in the different buildings. The result has been a most marked increase in the general museum attendance, as well as in the interest in the subjects treated in the museum.

The problems of the university museum, are seen, therefore, to be largely of the same character as those of other kinds of museums. The methods of the larger city museums are easily modified to meet the special needs of the university museums, which are primarily to make clearer the subjects taught. It is becoming more clearly evident, also, that the museum may afford a very valuable medium for general culture, which is not the least of its values to the university.

ART MUSEUM MATERIAL FOR SCHOOLS

At the Buffalo meeting of the Association, Rossiter Howard reported as Chairman of the Committee on Art Museum Material for Schools.[1] He cited a document which had been prepared just previously for the Western Arts Association by May J. Brison and which included the information upon which it was desired to report.[2]

More recently the Committee has made extracts from Miss Brison's compilation and has added a few notes. The result is subjoined.—*Editor.*

THE METROPOLITAN MUSEUM OF ART,

New York City, New York,

EDWARD ROBINSON, Director

The lending collections consist chiefly of lantern slides, photographs and casts. These may be used by lecturers and teachers in all states east of the Mississippi, and within reasonable distance of New York.

The Museum owns a large collection of lantern slides, covering objects in its own galleries, as well as famous works of art in other places—architecture, sculpture, paintings, and the minor arts.

Cost—There is a minimum charge of $1.00 for each use of any number of slides from one to fifty; above fifty, a charge of five cents per slide for any number under seventy. The rental fee for Lumiere or orthochrome slides is fifty cents each.

Descriptive material—As a rule, the only descriptions which go with the slides are the labels, which are rather full and informative. There is one group of about 60 slides called "The Silent Voice Lecture" on the Development of Painting as shown in the galleries of the Metropolitan which gives entirely in slides, part furnishing text, part illustration, a general idea of the type of painting in the galleries. Their files include many hundreds of slides of objects in foreign galleries.

Time Limit—The usual limit for absence of slides from the museum is one week, including transportation; for photographs, two weeks.

Subjects — (1) Lists can usually be furnished of Architecture, Sculpture, Paintings. (2) In the case of the minor arts, enamels, jewelry, etc., some idea of period, type and subject can be given at least. (3) Other Collections. Paintings, textiles, facsimiles of prints, photographs, post cards, casts, maps and charts, electrotype reproductions of Greek and Roman coins. Terms and conditions given upon request. (4) Textiles. The lending group of textiles is for circulation in New York State, New Jersey, and Connecticut. (5) Casts. Duplicate casts are for use ordinarily only in the city schools.

Publications—Bulletin of the Metropolitan Museum of Art, $2.00 per year. A variety of publications are on sale at the catalogue stands of the Museum and by Charles Scribner's Sons, Fifth Ave., New York. Complete catalogue of publications will be sent upon request. The following are selections from their lists:

1. The Children's Bulletin, Vol. 1, Mar., 1917. Published Quarterly. Single copies.....$ .10
   Subscription price 1.00

[1] Report published in MUSEUM WORK, Vol. V, No. 1 (May-June, 1922) 18.

[2] Report for Round Table. Western Arts Association. Available Help in Art Appreciation for the Smaller City Removed from Art Museums. Multigraphed copies available by application to L. R. Abbott, Secretary, Western Arts Association, 234 North Division Street, Grand Rapids, Michigan.

2. A Handbook of Egyptian Rooms, 1916 ..... .25
3. Ancient Glass, 1916 ..... .20
4. Handbook of Classical Collection, by *Gisela M. A. Richter,* 1920 ..... .75
   Designed to serve as a general introduction to Greek and Roman Art.
5. Catalogue of Engraved Gems of the Classical Style, *by Gisela M. A. Richter,* 1920 ..... 5.00
6. The Morgan Collection of Chinese Porcelains, *by Stephen W. Bushell and Wm. M. Laffan* 1907 ..... 5.00
7. Catalogue of Persian Manuscripts, 1914 ..... 2.00
8. Catalogue of Romanesque, Gothic, and Renaissance Sculpture, *by Joseph Breck,* 1913. In Boards 1.50
9. Sculptures *by Auguste Rodin.* 1913 ..... .25
10. Catalogue of Painting *by Bryson Burroughs,* 1920 ..... .50
11. Paintings by James A. McNeill Whistler. Loan Collection, 1910 .25
12. Paintings by Winslow Homer. Loan Collection, 1911..... .50
13. Handlist of Works by Rembrandt, 1918 ..... .10
14. Oriental Rugs, Collection of James A. Ballard, 1921..... .25
15. Arms and Armor, European and Oriental, *by Bashford Dean...* .75
16. Exhibiton of Painter Etchings and Engravings of the XIX. Century, 1917 ..... .10
17. The Emily Johnson DeForest Collection of Mexican Majolica, *by Edwin Atlee Barber,* 1918.. .50
18. Tentative List of Objects desirable for a collection of casts, 1891 ..... 1.00

Note—For catalogues and further information all communications should be addressed to Henry W. Kent, Secretary, Metropolitan Museum of Art, New York City.

THE ART INSTITUTE OF CHICAGO,

The Ryerson Library, Chicago, Ill.

ROBERT B. HARSHE, Director

The Ryerson Library has a lending collection of 33,000 photographs, 2,800 color prints, 20,000 lantern slides, and 16,000 post cards, illustrative of architecture, painting, sculpture and the decorative arts. This material the Library lends in all parts of the United States and Canada, with the exception of the color prints, which do not circulate outside of the library.

Subject Lists—These consist of lists of from 15 to 50 photographs or slides on specific subjects. Lists will be compiled upon request on any subject. The following will give an idea of subjects relating to art:

Children of Art, Design, Historic Costume, History of Art, including Architecture, Sculpture, Painting. The Life of Christ in Art, The Louvre, (or any important art museum), Rodin, (or any important artist).

Descriptive Material—The library furnishes a compilation of facts descriptive of each; outlines and summaries accompany each set. Groups now compiled, Greece, Mural Paintings, Paris, etc., etc. They will also furnish upon request lists of books on art subjects and pamphlets on a number of artists to schools, clubs, etc.

Lectures—Survey of Development of Painting, 40 slides; French Cathedrals, 68 slides; French Sculpture, 70 slides; The Frieze of the Parthenon, 115 photographs.

Cost—Subject Lists, Free. Lectures,

slides and photos, $3.00 and express. Descriptive Materials, with slides, $3.00 post cards, $1.00. Stories, 5c a slide, 3c a photograph. The Institute has for sale excellent reproductions ranging from uncolored postcards, photos, color prints, with prices 3 for 5 cents, to large color reproductions varying in prices from $5.00 to $20.00.

Subjects—The subjects cover all collections exhibited in The Chicago Art Institute. Painting, Sculpture, etc.

Catalogue—A complete catalogue with list of subjects and prices mailed upon request.

Casts—A number of small casts or statuettes for school purposes may be obtained for a moderate sum. Special casts of classic sculpture suitable for drawing or modeling may be obtained by special order.

Catalogue—Prices and lists of subjects furnished upon request.

Note—Complete lists and full information may be secured from Ryerson Library, Art Institute of Chicago.

DENVER ART ASSOCIATION,

Denver, Colorado.

George W. Eggers, Director.

Slides—The Association has for loaning purposes slides covering the following subjects: Museums, American and foreign; American painting, sculpture and architecture.

Prints—It has a beautiful collection of framed prints in natural color which it loans to schools, libraries, etc.

Exhibits—Collections of paintings by Denver and nearby artists have been assembled and are sent around to towns near the city.

PORTLAND ART ASSOCIATION,

Museum of Art, Portland, Oregon.

Anna Belle Crocker, Curator.

Slides—They will occasionally lend slides to teachers of art in the schools, but do not have facilities for doing this systematically.

Subjects—Strongest in architecture, painting and sculpture. Minor arts, decoration, etc.

Photographs—These are from their Braun photographs and are loaned to the school art committees for hanging in schools that have no facilities for securing pictures.

THE MINNEAPOLIS INSTITUTE OF ARTS,

Minneapolis, Minnesota.

Russell A. Plimpton, Director.

Slides—The Institute of Arts has at the present time about 3,000 slides, the larger proportion of which are paintings, both ancient and modern, and largely of the Italian school.

There are some slides on architectural and sculptural subjects (and many of furniture.—R. H.).

Lectures—The officers of the Institute will prepare descriptive lectures in connection with which the slides can be used, with the direct purpose of sending them to public schools in Minnesota and North Dakota. They will also be sent to clubs and art societies in the smaller towns.

Other Collections—The Minneapolis Association has sent out, in a number of instances, photographs, collections and some original etchings and reproductions.

MILWAUKEE ART INSTITUTE,

456 Jefferson Street, Milwaukee, Wis.

Dudley Crafts Watson, Director.

The Milwaukee Institute has a small but very choice collection of slides which they will loan under certain conditions to the people of their own state.

They also send out from time to time exhibits of photographs and assist in cir-

culating the exhibitions of Wisconsin painters. Wisconsin University has sending collection in Extension Department.

THE DETROIT INSTITUTE OF ARTS,

Detroit, Michigan.

CLYDE H. BURROUGHS, Secretary.

The Detroit Institute has a collection of lantern slides which they will loan to the Art Supervisors or Boards of Education over their state.

Subjects—Paintings, architecture, textiles, etc.

Cost—No charge in Detroit. Five cents for slides and transportation when loaned over state.

Literature—A certain amount with special groups of slides.

Exhibits—They also send out pictures to schools, hospitals, libraries, etc. Six of these now on exhibition. Outlines furnished with pictures. (Besides the pictures there are many other exhibits of arts and crafts of the middle ages and other periods. R. H.).

ART ASSOCIATION OF INDIANAPOLIS, INDIANA,

The John Herron Art Institute,

J. ARTHUR MAC LEAN, Director.

Slides—The Institute has for use in the State of Indiana about 1,800 lantern slides which they loan to the schools, the cost being for transportation.

Literature—No literature is supplied, but outlines or suggestions for books are supplied when requested.

Subjects — Architecture, including views of different countries. Ancient—Assyria and Babylonia, Egypt, Greece, Rome, Italy, etc. Modern—Europe, Asia, Africa.

Sculpture—Ancient and Modern, same as above but subdivided under sculptors. Paintings, Modern, subdivided under painters. Ornament and Handcrafts. Science, History and Costume.

Note—The Institute will supply slides from a given list or if a general subject is given will compile a set of slides of their own collections.

Prints, Etc.—The Institute loans photographs and prints or mounted examples cut from magazines, of book covers, furniture, lettering, costume, etc., for use in the schools.

Exhibits—The Institute will aid the smaller cities in securing art exhibits.

Note—Information concerning any of the above may be secured by addressing the Institute.

TOLEDO MUSEUM OF ART,

Toledo, Ohio.

GEORGE W. STEVENS, Director.

Photographs—The Museum has a collection of photographs of paintings in this museum mounted on cards about 20 by 30 inches, which will be sent to any one. It is comprised mostly of modern paintings, from both Europe and America.

Prints—By permission of the Museum the Detroit Publishing Co., Detroit, Michigan, has photographed the paintings of the museum and can furnish these photos, colored or black and white, in practically any size. Cost very reasonable. Catalogue can be secured from the publishing company.

THE CLEVELAND MUSEUM OF ART,

CLEVELAND, OHIO.

FREDERIC ALLEN WHITING, Director

Slides—The Museum has a collection of lantern slides that they will loan to any one who wants them, either in the state or out.

Subjects—The slides cover general art subjects: Painting, sculpture, architec-

ture, etc., and illustrations of the museum and its various collections.

Photographs—Photographs and color prints loaned under some regulations. Photographs of all material exhibited may be purchased also.

Loan Exhibits — Available in Cleveland. Small objects, such as pottery, fragments of sculpture, textiles, wrought iron, etc., from ancient Egypt, Greece, Rome, Medieval Europe, etc.; processes of cloisonne, bookbinding, etching, half-tones, etc. (Some of these things are original works of small momentary, but satisfactory æsthetic value, and some are facsimile reproductions.—R. H.)

Cost—Free in Cleveland. For all collections outside of Cleveland, $1.00 for slides up to 50, 5 cents each above, and transportation. The director suggests that there is usually some material in private homes, institutions, etc., which our supervisors might make use of. Some valuable material to be used in connection with this might be furnished by the local librarian.

Note—Address all communications to The Cleveland Museum of Art, Cleveland, Ohio.

CINCINNATI ART MUSEUM,

Cincinnati, Ohio.

J. G. Gest, Director.

Write for information.

DEPARTMENT OF FINE ARTS,

Carnegie Institute, Pittsburgh, Pa.

Homer Saint-Gaudens, Director.

The Department of Fine Arts has a collection of lantern slides consisting of the following groups:

Paintings by old and modern master	700
Etchings	62
Subjects relating to applied arts	52
Early American architecture	40
Stone Age	10

The Department will loan these slides to schools or other organizations, on the condition that they cover the cost of transporting them to and from the Institute and that they pay for any slides which are broken or lost.

Classes of children from the Pittsburgh schools and also from neighboring towns visit the Carnegie Institute for instruction in art appreciation.

MUSEUM OF FINE ARTS,

Boston, Mass.

Arthur Fairbanks, Director.

Prints for Sale—The Museum has a collection of photographs, size 8 by 10 inches of most of their paintings and of many other subjects which are sold at 40 cents each plus postage. Write for catalogue.

Textiles—A number of their textiles are published in color by Milton Bradley Co., 17th and Arch Streets, Philadelphia. This album contains ten reproductions and is sold for 50 cents plus postage. It can be secured direct from the Museum.

HARVARD UNIVERSITY,

Fogg Art Museum, Cambridge, Mass.

Edward W. Forbes, Director.

Slides—The Museum has a few slides which they will lend to schools in Massachusetts and vicinity. They include a number of Greek and Roman art.

Photographs—It also has photographs of its own paintings and other collections. A list of photographs for sale is now being compiled and will be sent upon request.

MUSEUM WORK

INCLUDING THE PROCEEDINGS OF THE AMERICAN ASSOCIATION OF MUSEUMS

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CONTENTS

MUSEUMS OF THE UNITED STATES

Alabama 103
Arizona 103
Arkansas 103
California 103
Colorado 104
Connecticut 104
Delaware 104
District of Columbia 105
Florida 105
Georgia 105
Idaho 105
Illinois 105
Indiana 106
Iowa 106
Kansas 107
Kentucky 107
Louisiana 107
Maine 107
Maryland 108
Massachusetts 108
Michigan 110
Minnesota 110
Mississippi 111
Missouri 111
Montana 111
Nebraska 111
Nevada 111
New Hampshire 112
New Jersey 112
New Mexico 112
New York 112
North Carolina 114
North Dakota 115
Ohio 115
Oklahoma 116
Oregon 116
Pennsylvania 116
Rhode Island 117
South Carolina 118
South Dakota 118
Tennessee 118
Texas 118
Utah 118
Vermont 119
Virginia 119
Washington 119
West Virginia 119
Wisconsin 119
Wyoming 120

MUSEUMS OF UNITED STATES POSSESSIONS

Alaska 120
Hawaii 120

INTRODUCTORY NOTE

In the autumn of 1922, the Secretary of the Association addressed to every museum in the United States of which he had record, a circular letter asking for information from which to compile a list of museums and museum officials. The replies lagged for several months and the returns were so poor that a second letter and a third were necessary, and finally the best information previously at hand was used for many museums in default of a current report.

The work was originally intended for publication by the United States Bureau of Education in the Educational Directory, but by the time it was completed the Directory had gone to press.

The list is now published here for two reasons: First, it is the most nearly correct document of the sort that there is, for it takes account of dozens of changes in staff during the year 1922 and it includes a few new museums which have been established; and second, it will serve as a basis for the compilation of a new list.

Scrutiny and criticism of this list is invited. By checking the entries for *his own region* each museum worker may render an invaluable service. The Secretary will appreciate assistance in discovering errors and omissions.

MUSEUMS OF THE UNITED STATES

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
ALABAMA		
Auburn	Alabama Polytechnic Institute	J. M. Robinson, director
Montgomery	Alabama State Department of Archives and History	Mrs. Marie B. Owen, director
Talladega	Talladega College	Mary E. Lane, librarian
Tuscaloosa	Geological Survey of Alabama	Eugene Allen Smith
University	Alabama Museum of Natural History	Eugene A. Smith, director
ARIZONA		
Tucson	University of Arizona State Museum	Byron Cummings, curator
ARKANSAS		
Conway	Hendrix College, George H. Burr Museum of Natural History	M. J. McHenry, director
Fayetteville	University of Arkansas	Gilbert H. Cady, curator
CALIFORNIA		
Avalon, Santa Catalina Isl.	Tuna Club	
Do.	Zoological Station	
Berkeley	University of California, Museum of Paleontology	Bruce L. Clark, director
Do.	University of California, Museum of Vertebrate Zoology	Joseph Grinnell, director
Do.	University of California, Department of Botany	W. A. Setchell
Do.	University of California, Department of Geology and Mineralogy	Andrew C. Lawson
Claremont	Pomona College Museum	William A. Hilton
Los Angeles	Museum of History, Science and Art	Wm. Alanson Bryan, director
Do.	Chamber of Commerce Exhibit	Frank Wiggins, superintendent
Do.	Southern California Academy of Sciences	John A. Comstock, secretary
Do.	The Southwest Museum	John A. Comstock, director
Do.	University of Southern California	Ralph L. Powers, curator
Oakland	Oakland Art Gallery	William H. Clapp, director
Do.	Oakland Public Museum	Susie W. Mott, director pro tem.
Pacific Grove	Pacific Grove Museum	Laura Duncan, curator
Palo Alto	Leland Stanford Junior Museum	Pedro J. Lemos, director
Do.	Thomas Welton Stanford Art Gallery	Pedro J. Lemos, director
Sacramento	E. B. Crocker Art Gallery	W. F. Jackson, curator
Santa Barbara	Museum of Comparative Oology	William Leon Dawson, director
San Diego	San Diego Museum	Edgar L. Hewitt, director
Do.	San Diego Society of Natural History	Clinton G. Abbott, director
San Francisco	California Academy of Sciences	Barton W. Evermann, director
Do.	California Palace of the Legion of Honor	Alma de Bretteville Spreckles

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
San Francisco	California State Mining Bureau	F. Hamilton, State Mineralogist
Do.	Memorial Museum (Golden Gate Park)	George H. Barron, curator
Do.	Palace of Fine Arts	
Do.	University of California, Anthropological Museum	Alfred L. Kroeber, curator
Santa Clara	University of Santa Clara, Museum	John F. Dougherty, in charge
COLORADO		
Boulder	University of Colorado Museum	Junius Henderson, curator
Colorado Springs	Colorado College Museum	R. J. Gilmore
Denver	Colorado State Mineral Collection	Horace F. Lunt, director
Do.	Colorado Museum of Natural History	J. D. Figgins, director
Do.	Denver Art Association	George W. Eggers, director
Do.	State Historical and Natural History Society	Ellsworth Bethel, director
Do.	War Relic Department	W. W. Ferguson, custodian
Do.	Zoological Park	
Fort Collins	State Agricultural Museum	C. P. Gillette, director
Greeley	State Normal School Museum	
CONNECTICUT		
Greenwich	The Bruce Museum	Edward F. Bigelow, curator
Hartford	Connecticut Historical Society	Albert C. Bates, custodian
Do.	Hartford Seminary Foundation	Charles S. Thayer, curator
Do.	Trinity College, Boardman Hall of Natural History	Frederic W. Carpenter
Do.	Wadsworth Atheneum and Morgan Memorial	Frank Butler Gay, director
Litchfield	Litchfield Historical Society	Mrs. Emily N. Vanderpool, curator
Meriden	Meriden Scientific Association	
Middletown	Middlesex County Historical Society	F. P. Robinson, librarian
Do.	Wesleyan University Museum	William N. Rice, director
New Britain	New Britain Institute	Fanny Brown
New Haven	New Haven Colony Historical Society	Katharine W. Carmalt, temporarily in charge
Do.	Yale University, the Eaton Herbarium	Alexander W. Evans
Do.	Yale University, Peabody Museum of Natural History	Richard S. Lull, director
Do.	Yale University, School of the Fine Arts	William S. Kendall, dean
Do.	Yale University, Steinert Collection	David S. Smith, dean
New London	New London County Historical Society	Elizabeth Gorton, secretary
Norwich	Norwich Free Academy, Slater Memorial Museum	Dorothy Gregson, curator
Wallingford	Wallingford Historical Society	Marsall K. Thomas, president
Waterbury	Mattatuck Historical Society	Rawson W. Haddon, director
DELAWARE		
Wilmington	Historical Society of Delaware	
Do.	Society of Natural History of Delaware	Henry M. Canby, president
Do.	Zoological Park	

Location	Museum or Institution controlling it	Director or person actively in charge
DISTRICT OF COLUMBIA		
Wahington	Army Medical Museum	Major James F. Coupal, curator
Do.	Corcoran Gallery or Art	C. Powell Minnigerode, director
Do.	Freer Gallery of Art, Smithsonian Institution	J. E. Lodge, curator
Do.	Georgetown University, The Coleman Museum	Francis A. Tondorf, curator
Do.	George Washington University, Medical School Museum	Oscar B. Hunter, curator
Do.	Library of Congress, Division of Prints	D. E. Roberts, chief
Do.	National Gallery of Art, Smithsonian Institution	William H. Holmes, curator
Do.	National Zoological Park, Smithsonian Institution	Ned Hollister, superintendent
Do.	Phillips Memorial Art Gallery	Duncan Phillips, president
Do.	United States National Museum, Smithsonian Institution	W. deC. Ravenel, in charge
FLORIDA		
De Land	John B. Stetson University, Monroe Health Museum	John F. Baerecke, director
Gainesville	University of Florida, Florida State Museum	T. Van Hyning, director
St. Augustine	St. Augustine Institute of Science and Historical Society	W. J. Harriss, curator
GEORGIA		
Atlanta	State Museum	S. W. McCallie, director
Do.	Zoological Park	
Macon	Mercer University Museum	
Oxford	Emory University Museum	H. H. Stone, in charge
Savannah	Telfair Academy of Arts and Sciences	Charles F. Groves, secretary
IDAHO		
Moscow	University of Idaho Museum	
ILLINOIS		
Bloomington	Illinois Wesleyan University, Powell Museum	F. E. Wood
Carlinville	Blackburn College, Taylor Museum	
Chicago	Art Institute of Chicago	Robert B. Harshe, director
Do.	Chicago Academy of Sciences	Frank M. Woodruff, curator
Do.	Chicago Historical Society	Caroline M. McIlvaine, librarian
Do.	Field Museum of Natural History	D. C. Davies, director
Do.	University of Chicago, Educational Museum	Elliot R. Downing, director
Do.	University of Chicago, Haskell Oriental Museum	James H. Breasted, director
Do.	University of Chicago, Walker Museum	Stuart Weller, director
Decatur	James Milliken University, Biological Museum	A. O. Weese, in charge

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
DeKalb	State Normal School, Museum of History	Ed. C. Page, in charge
Evanston	Evanston Historical Society	J. Seymour Currey, secretary
Do.	Northwestern University—Garrett Biblical Institute, Bennett Museum of Christian Archaeology	Rev. Wm. D. Schermerhorn
Do.	Northwestern University, Dental Museum	William Bebb
Do.	Northwestern University, Art Museum	
Galesburg	Knox College, Hurd Museum	George W. Hunter, curator
Naperville	Northwestern College Museum	A. C. Walton, curator
Peoria	Zoological Park	
Rock Island	Augustana College Museum	Rev. Ira O. Nothstein, director
Springfield	Illinois State Historical Library and Society	
Do.	Illinois State Museum	A. R. Crook, chief
Urbana	University of Illinois, Museum of Natural History	Frank C. Baker, curator
Do.	University of Illinois, Museum of Classical Archaeology	A. S. Pease, curator
Do.	University of Illinois, Museum of European Culture	Neil C. Brooks, curator
Do.	University of Illinois, Oriental Museum	A. T. Olmstead, curator
INDIANA		
Bloomington	Indiana University, Museum of Fine Arts	
Centerville	Wayne County Historical Society	Caleb King, curator
Crawfordsville	Wabash College, Hovey Museum	Benjamin H. Graves, curator
Earlham	Earlham College, Joseph Moore Museum	Allen D. Hole, curator
Franklin	Franklin Collge, Gorby Cabinet	Charles A. Deppe, curator
Indianapolis	Art Association of Indianapolis, John Herron Art Institute	J. Arthur MacLean, director
Do.	Indiana State Museum	W. H. Hershman, curator
Do.	University of Indianapolis—Butler College	H. L. Bruner, curator
Do.	Zoological Park	
Lafayette	Purdue University Museum	
Newcastle	Henry County Historical Society Museum	Clarence N. Smith, curator
Noblesville	Hamilton County Historical Association	
Notre Dame	Notre Dame Art Galleries	Rev. Paul J. Foik, curator
Do.	Notre Dame, Museum of Natural Science	Rev. Francis Wenninger, curator
Richmond	Art Association of Richmond	Mrs. M. F. Johnston, director
South Bend	Northern Indiana Historical Society	John A. Hibbard, secretary
Do.	Zoological Park	
Terre Haute	Emeline Fairbanks Memorial Library	Sallie C. Hughes, custodian
Upland	Taylor University, Walker Museum	C. A. Durfee, curator
IOWA		
Cedar Falls	Iowa State Teachers' College Museum	M. F. Arey
Cedar Rapids	Coe College, Bert H. Bailey Museum	Clementine S. Spencer, acting curator
Davenport	Davenport Academy of Science	E. K. Putnam, acting director
Do.	Zoological Park	
Des Moines	Historical Department of Iowa	Edgar R. Harlan, curator
Do.	Zoological Park	
Dubuque	Herrmann Museum of Natural History	Richard Herrmann, director

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
Fayette	Upper Iowa University Museum	Guy W. Wilson
Grinnell	Parker Museum of Natural History	Harry W. Norris
Iowa City	Museum of Art and Archaeology	
Do.	State University of Iowa, Museum of Natural History	C. C. Nutting, curator
Do.	State University of Iowa, Vertebrate Exhibit	Homer R. Dill
Winterset	Madison County Historical Society	
KANSAS		
Baldwin	Baker University Museum	G. H. Bretnall
Emporia	Kansas State Normal School Museum	L. C. Wooster, curator
Lawrence	University of Kansas, Entomological Collection	S. J. Hunter, curator
Do.	University of Kansas, Museum of Birds and Mammals	C. D. Bunker, assistant curator
Do.	University of Kansas, Paleontological Collection	H. T. Martin, assistant curator
Lindsborg	Bethany College Museum	Emil O. Deere, curator
Manhattan	Kansas State Agricultural College, Natural History Museum	Robert K. Nabours, curator
Salina	Kansas Wesleyan University Museum	M. M. Stolz, curator
Topeka	Kansas State Historical Society	William E. Connelley, secretary
Do.	Mulvane Art Museum	
Do.	Washburn College Art Museum	Mrs. L. D. Whittemore, director
Do.	Washburn College Museum of Natural History	R. H. Kingman, director
Wichita	Wichita Art Association	
Do.	Zoological Park	
KENTUCKY		
Bowling Green	Ogden College Museum	President
Frankfort	Kentucky State Historical Society	Mrs. J. T. Cannon, secretary
Lexington	Kentucky Geological Survey	William R. Jillson, state geologist
Do.	Transylvania College, The Rush Museum	A. F. Hemenway, custodian
Louisville	Filson Club	Otto A. Rothert, secretary
Do.	Louisville Free Public Library Museum	George T. Settle, librarian
LOUISIANA		
Baton Rouge	Louisiana State University, Agricultural and Mechanical College Museum	Henry V. Howe
New Orleans	Issac Delgado Museum of Art	C. W. Boyle, curator
Do.	Louisiana Historical Association	Joseph A. Breaux, president
Do.	Louisiana State Museum	Robert Glenk, director
MAINE		
Augusta	Maine State Museum	Thomas J. James, curator
Brunswick	Bowdoin College, Museum of Fine Arts	Henry E. Andrews, director
Eliot	William Fogg Library	
Lewiston	Bates College, Biological Museum	Frederic E. Pomeroy
North Bridgton	Bridgton Academy Museum	C. C. Spratt, director

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
Orono	University of Maine, Botanical and Zoological Collection	M. A. Chrysler, curator
Do.	University of Maine, Geological Collection	Lucius H. Merrill, curator
Orrs Island	Orrs Island Library	Ellen M. Mountfort, librarian
Poland Spring	Poland Spring Art Gallery	Nettie M. Ricker, art director
Portland	Maine Historical Society	Evelyn L. Gilmore, librarian
Do.	Portland Society of Art, L. D. M. Sweat Memorial Art Museum	John C. Stevens, director
Do.	Portland Society of Natural History	
Do.	Zoological Park	
Saco	York Institute	Samuel M. Hall
Thomaston	Knox Academy of Arts and Sciences	N. Wallace Lermond, curator
MARYLAND		
Annapolis	Maryland Geological Survey	William Bullock Clark
Baltimore	Baltimore Museum of Art	Florence N. Levy, director
Do.	Goucher College Museum	Hans Froelicher
Do.	Johns Hopkins University, Archaeological Museum	David M. Robinson, curator
Do.	Maryland Academy of Sciences	Francis C. Nicholas, director
Do.	Maryland Institute	Alon Bement, director
Do.	Peabody Institute of the City of Baltimore	Elizabeth W. Smith, curator
Do.	Walters Gallery	Henry Walters, owner
Do.	The Woman's College of Baltimore Museum	Arthur Barneveld Bibbins, director
Do.	Zoological Park	
Belair	Harford County Historical Society	
MASSACHUSETTS		
Amherst	Amherst College, Geological Museum	Frederic B. Loomis, curator
Do.	Amherst College, Archaeological Museum	Otto Glaser, curator
Do.	Amherst College, Botanical Museum	Alfred S. Gerdale, curator
Do.	Massachusetts Agricultural College Museum	C. E. Gordon, curator
Andover	Abbot Academy, John-Esther Gallery	Jane B. Carpenter, curator
Do.	Philips Academy	Warren K. Moorehead, curator
Boston	Boston Society of Natural History	Edward Wigglesworth, director
Do.	Boston University Commercial Museum	Margaret S. Locke, curator
Do.	Children's Art Center	Mildred Martack, curator
Do.	Children's Museum of Boston (Jamaica Plain)	Delia I. Griffin, director
Do.	Harvard Medical School, Warren Anatomical Museum	E. Harriet Piper
Do.	Massachusetts Normal School Museum	Daniel O. Brewster, curator
Do.	Massachusetts Historical Society	Julius H. Tuttle, librarian
Do.	Massachusetts Institute of Technology	
Do.	Museum of Fine Arts	Arthur Fairbanks, director
Do.	Old South Association	Gertrude M. Gowen, curator
Do.	Society for the Preservation of New England Antiquities	Philip Spalding, director
Cambridge	Cambridge Historical Society, Public Library	Clarence Walter Ayer, curator
Do.	Cambridge Museum for Children	Margaret Tucker, director
Do.	Harvard University, Arnold Arboretum	Charles S. Sargent, director

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Cambridge	Harvard University, Collection of Classical Antiquities	George H. Chase, curator
Do.	Harvard University, Fogg Art Museum	E. W. Forbes, director
Do.	Harvard University, Geological Museum	Robert W. Sayles, curator
Do.	Harvard University, Germanic Museum	Kuno Francke
Do.	Harvard University, Gray Museum	B. L. Robinson, curator
Do.	Harvard University, Mineralogical Museum	John E. Wolff, curator
Do.	Harvard University, Museum of Comparative Zoology	Samuel Henshaw, director
Do.	Harvard University, Peabody Museum of Archaeology and Ethnology	C. C. Whilloughby, director
Do.	Harvard University, Semitic Museum	David G. Lyon
Do.	Harvard University, Social Museum	James Ford, director
Clinton	Clinton Historical Society	Wallington E. Parkhurst, curator
Concord	Thoreau Museum	Roger C. Fenn, curator
Danvers	Danvers Historical Society	Charles R. Tapley, curator
Deerfield	Pocumtuck Valley Memorial Association	John Sheldon, president
Fitchburg	Fitchburg Historical Society	J. N. Garfield, librarian
Do.	Wallace Library and Art Gallery	George E. Nutting, librarian
Gloucester	Cape Ann Scientific and Literary Association	Harold S. Maddock, president
Greenfield	Historical Society of Greenfield	George H. Kelleher, curator
Haverhill	Haverhill Historical Society	Leonard W. Smith, curator
Ipswich	Ipswich Historical Society	Gertrude H. Taylor
Lancaster	Thayer Museum	John E. Thayer, director
Leominster	The Museum	
Lexington	Lexington Historical Society	Mina K. Goddard, curator
Lowell	Lowell Historical Society	
Lynn	Lynn Historical Society	Gustavus Attwill, curator
Marblehead	Marblehead Historical Society	Hannah Tutt, curator
Medford	Medford Historical Society	Moses W. Mann, curator
Methuen	Methuen Historical Society	
Nantucket	Nantucket Historical Association	Susan E. Brock, curator
New Bedford	Old Dartmouth Historical Society	Frank Wood, curator
Do.	Zoological Park	
Newburyport	Historical Society of Old Newbury	Rev. Glenn Tilley Morse, president
Newton	Zoological Park	
Northampton	Smith College, Hillyer Art Gallery	Alfred V. Churchill, director
Peabody	Peabody Historical Society	Mrs. J. J. Shanahan, curator
Pittsfield	Berkshire Athenaeum and Museum (Museum of Natural History and Art)	Harland H. Ballard, curator
Plymouth	Pilgrim Hall	
Salem	Essex Institute	Henry Wyckoff Belknap, curator
Do.	Peabody Academy of Science, Peabody Museum	Edward S. Morse, director
Somerville	Somerville Historical Society	Seth Mason, curator
South Natick	Historical Natural History and Library Society	Ida H. Morse, curator
Springfield	Connecticut Valley Historical Society	William F. Adams, president and curator
Do.	Springfield Art Museum	Eleanor A. Wade, curator
Do.	Springfield Museum of Natural History	Mrs. Grace P. Johnson, curator

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Springfield	Zoological Park	
Taunton	Old Colony Historical Society	Frank W. Hutt, secretary
Topsfield	Topsfield Historical Society	George F. Dow, secretary
Tufts College	Tufts College, Barnum Museum	Herbert V. Neal, prof. in charge
Wellesley	Wellesley College, Farnsworth Museum of Art	Alice Van Vecten Brown, director
Do.	Wellesley College, Museum of Zoology	Albert P. Morse, curator
Westborough	Westborough Historical Society	Mrs. Nellie C. Brittan, president
Williamstown	Williams College Geological Museum	H. F. Cleland, curator
Woods Hole	U. S. Bureau of Fisheries Museum	
Worcester	American Antiquarian Society	Clarence S. Brigham, librarian
Do.	Clark University Educational Museum	W. H. Burnham, in charge
Do.	Worcester Art Museum	Raymond Henniker-Heaton, director
Do.	Worcester Historical Society	U. Waldo Cutler, president
Do.	Worcester Natural History Museum	Mrs. Ella L. Horr, custodian
MICHIGAN		
Alma	Alma College, Francis A. Hood Museum	H. M. MacCurdy, acting director
Ann Arbor	University of Michigan, Museum of Fine Art	Bruce Donaldson, director
Do.	University of Michigan, Herbarium	C. H. Kauffman, director
Do.	University of Michigan, Museum of Zoology	Alexander G. Ruthven, director
Battle Creek	Museum of Natural History of the Battle Creek Public Schools	Edward M. Brigham, curator
Detroit	Detroit Institute of Arts	Clyde H. Burroughs, secretary and curator
East Lansing	Michigan Agricultural College Museum	Walter B. Barrows, curator
Grand Rapids	Kent Scientific Museum	Henry L. Ward, director
Do.	Zoological Park	
Houghton	Michigan College of Mines, Mineralogical Museum	
Lansing	Michigan Historical Commission	G. N. Fuller, secretary
Muskegon	Hackley Art Gallery	Lulu F. Miller, director
Three Oaks	The Edward K. Warren Foundation, Chamberlain Memorial Museum	George R. Fox, director
MINNESOTA		
Minnapolis	Minnesota Academy of Sciences	
Do.	Minneapolis Institute of Fine Arts	Russell A. Plimpton, director
Do.	University of Minnesota, Geological Museum	W. H. Emmons, director
Do.	University of Minnesota, Zoological Museum	T. S. Roberts, curator
Do.	Walker Art Gallery	R. Harrison Adams, curator
Do.	Zoological Park	
Northfield	St. Olaf College Museum	Edward W. Schmidt
St. Paul	Hamline University, Museum of Natural Arts	Henry L. Osborn, director
Do.	Minnesota Historical Society	Willoughby M. Babcock, Jr., curator
Do.	St. Paul Institute	Caryl Spiller, director
Do.	Zoological Park	
St. Peter	Gustavus Adolphus College	J. A. Edquist, curator
Winona	State Normal School Museum	John M. Holzinger, curator

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MISSISSIPPI		
Agricultural College	Mississippi Agricultural and Mechanical College Museum	R. V. Harned
Jackson	Millsaps College Museum	J. M. Sullivan, prof. in charge
Do.	State Department of Archives and History	Dunbar Rowland, director
University	University of Mississippi Museum	E. N. Lowe, in charge
MISSOURI		
Columbia	State Historical Society of Missouri	
Do.	University of Missouri, Museum of Art and Archaeology	
Doe Run	Graves Private Museum	F. P. Graves, director
Kansas City	Daniel B. Dyer Museum	Edward Butts, curator
Do.	The Kansas City Art Institute	H. M. Kurtzworth, director
Do.	Nelson Gallery of Art	G. Van. Millet, curator
Rolla	Bureau of Geology and Mines	H. A. Buehler, director
Do.	Missouri School of Mines, Geological Museum	C. L. Dake
Springfield	Drury College, Biological Museum	James E. Cribbs, curator
Do.	Drury College, Geological Museum	Donald S. Libbey, curator
St. Joseph	Zoological Park	
St. Louis	City Art Museum	Samuel L. Sherer, director
Do.	Educational Museum of the St. Louis Public Schools	C. G. Rathmann, director
Do.	Missouri Historical Society Museum	Mrs. N. H. Beauregard, curator
Do.	Washington University, St. Louis School of Fine Arts	E. H. Wuerpel, director
Do.	Zoological Park	
MONTANA		
Bozeman	Montana Agricultural College Museum	R. A. Cooley
Helena	Montana Historical and Miscellaneous Museum	James V. Sanders, librarian
NEBRASKA		
Agate	Cools Museum of Natural History	Harold J. Cools, owner and director
Crete	Doane College Museum	C. O. Carlson, curator
Hastings	Hastings College Museum	W. J. Kent, director
Lincoln	Nebraska State Historical Society	E. E. Blackman, curator
Do.	Nebraska State Museum	Erwin H. Barbour, curator
Do.	Zoological Park	
Omaha	Creighton University Museum	B. L. Sell Meyer, curator
Do.	Omaha Public Library and Museum	Edith Tobitt, librarian
Do.	Omaha Society of Fine Arts	Maurice Block, director
Do.	Zoological Park	
NEVADA		
Reno	Nevada Historical Society	Charles F. Cutts, curator

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NEW HAMPSHIRE		
Concord	New Hampshire Historical Society	Otis G. Hammond, superintendent
Durham	New Hampshire College of Agriculture and the Mechanic Arts, Museum	
Hanover	Dartmouth College, Butterfield Museum	J. W. Goldthwait, prof. in charge
Hopkinton	New Hampshire Antiquarian Society	Sarah U. Kimball, curator
Keene	Keene High School Museum	W. O. Smith
Manchester	Currier Gallery of Art	
Do.	Manchester Historic Association	Fred W. Lamb, curator
Do.	Manchester Institute of Arts and Sciences	William H. Huse, curator
NEW JERSEY		
Hackensack	Bergen County Historical Society	Mrs. F. A. Westervelt, curator
Jersey City	Jersey City Public Library Museum	Edmund W. Miller, librarian
Do.	New Jersey State Museum of Industrial Safety	Lillian D. Erskine, curator
Montclair	Montclair Art Museum	Katherine Innes, curator
Morristown	Washington Headquarters	Mrs. Willard W. Cutler, curator
Newark	The Newark Museum Association, The Newark Museum	John Cotton Dana, director
Do.	New Jersey Historical Society	Rev. Joseph F. Folsom, chairman
New Brunswick	Rutgers College, Geological Museum	J. Volney Lewis, director
Princeton	Princeton University, Museum of Geology and Archaeology	William Libbey, director
Do.	Princeton University, The E. M. Museum of Historic Art	Allan Marquand, director
Salem	Salem County Historical Society	Mrs. Augusta A. Pettit, custodian
Trenton	New Jersey State Museum	Mrs. Kathryn B. Greywacz, curator
Do.	Zoological Park	
Vineland	Vineland Historical and Antiquarian Society	Frank D. Andrews, secretary
Woodbury	Historical Society of Gloucester County	
NEW MEXICO		
Albuquerque	University of New Mexico Museum	R. W. Ellis
Las Vegas	Normal University, Hewitt's Museum	Jonathan H. Wagner, director
Santa Fe	Archaeological Society of New Mexico	Paul A. F. Walter, secretary
Do.	New Mexico Historical Society and Museum	Henry Woodruff, curator
Do.	School of American Research, Museum of New Mexico	Edgar L. Hewett, director
NEW YORK		
Albany	Albany Institute	John M. Clarke, president
Do.	New York State Museum	John M. Clarke, president
Alfred	Alfred University, Allen Steinheim Museum of Natural History	
Amsterdam	Montgomery County Historical Society	John E. Wyman, curator
Binghampton	Broome County Historical Society, Art Gallery and Museum	William F. Seward, custodian
Do.	Zoological Park	
Brooklyn	American Museum of Musical Art	Alice A. Driggs, founder

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
Brooklyn	Brooklyn Botanic Garden	C. Stuart Gager, director
Do.	The Brooklyn Museum	William Henry Fox, director
Do.	Children's Museum (Bedford Park)	Anna B. Gallup, curator
Do.	Long Island Historical Society	Mary E. Ingalls, assistant curator
Do.	Polytechnic Institute of Brooklyn Museum	
Do.	Pratt Institute, School of Fine and Applied Art	Walter Scott Perry, director
Buffalo	Buffalo Fine Arts Academy, Albright Art Gallery	Mrs. Cornelia B. Sage Quinton, director
Do.	Buffalo Historical Society	Frank H. Severance, secretary
Do.	Buffalo Society of Natural Sciences, Museum	William L. Bryant, director
Do.	Canisius College Museum	M. J. Ahern, S. V. president
Do.	Zoological Park	
Canandaigua	Ontario County Historical Society	Charles F. Milliken, president
Clinton	Hamilton College Museum of Natural History	Nelson C. Dale, director
Cortland	F. W. Higgins Museum	Francis R. Whitmore, curator
Elmira	Arnot Art Gallery	Mrs. Jeannette Murdock Diven, director
Do.	Zoological Park	
Glen Iris	Genesee Valley Museum	
Granville	Pember Library and Museum	F. T. Pember, curator
Hamilton	Colgate University Museum	Albert P. Brigham, curator
Ithaca	Cornell University, College of Civil Engineering	F. A. Barnes, director
Do.	Cornell University, Department of Botany	Prof. G. F. Atkinson, in charge
Do.	Cornell University, Museum of Classical Archaeology	E. P. Andrews, curator
Do.	Cornell University, Museum of Zoology	H. D. Reed, director
Do.	Cornell University, Veterinary College	V. A. Moore, director
Jamestown	James Prendergast Free Library Association, Art Gallery	
Johnstown	Johnstown Historical Society Museum	Fred Plamondon, curator
Lake George	New York State Historical Society	
Newburgh	State Museum (Washington's Headquarters)	Marion B. Cook, curator
New York City	(*Also see Brooklyn, N. Y.*)	
Do.	The American Museum of Natural History	F. A. Lucas, director
Do.	American Museum of Safety	Albert A. Hopkins, director
Do.	American Numismatic Society	Howland Wood, curator
Do.	Bronx Society of Arts and Sciences, Lorillard Mansion (Bronx Park)	Gunther K. Ackerman, secretary
Do.	College of the City of New York, Museum of Zoology	George D. Scott, in charge
Do.	Colonial Dames Society, Van Cortlandt Manor	
Do.	Columbia Universty, Egleston Mineralogical Museum	L. Luquer
Do.	Columbia University, Teachers College Educational Museum	David Eugene Smith, curator
Do.	Cooper Union, Museum for the Arts of Decoration	Mrs. Eleanor G. Hewitt, director

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
New York City	The Hispanic Society of America	Archer M. Huntington, president
Do.	The Metropolitan Museum of Art	Edward Robinson, director
Do.	Museum of the American Indian (Heye Foundation)	George G. Heye, director
Do.	Museum of French Art	McDougall Hawkes, president
Do.	New York Botanical Garden (Bronx Park)	N. L. Britton, director
Do.	New York Historical Society	Arthur C. James, secretary
Do.	New York Public Library Art Galleries and Exhibition Rooms	Edwin H. Anderson, director
Do.	New York University Museum	Elmer E. Brown, chancellor
Do.	New York Zoological Society, Aquarium (Battery Park)	Charles H. Townsend, director
Do.	New York Zoological Society, Zoological Park (Bronx Park)	William T. Hornaday, director
Do.	Washington Headquarters Association (Jumel Mansion)	William H. Shelton, curator
Poughkeepsie	Vassar College, Natural History Museum	Aaron L. Treadwell, curator
Rochester	Bevier Memorial Mechanics' Institute	Marian Leary, curator
Do.	Memorial Art Gallery	Gertrude Herdle, acting director
Do.	Municipal Museum	Edward D. Putnam, curator
Do.	Rochester Historical Society	Edward D. Putnam, curator
Do.	University of Rochester, Geological Museum	George H. Chadwick, curator
Do.	University of Rochester Zoological Museum	Charles W. Dodge, curator
Do.	Ward's Natural Science Establishment	Frand A. Ward, president
Do.	Zoological Park	
Schenectady	Schenectady County Historical Society	Ella Sickles, curator
Do.	Union College, Natural History Museum	James H. Stoller, curator
Schoharie	Schoharie County Historical Society	Charles M. Throop, president
Silver Bay	Paine Private Museum	
Skaneateles	Skaneateles Library Association, Barrow Art Gallery	Lydia A. Cobane, librarian
Southampton, Long Island	Southampton Art Museum	Samuel L. Parrish, director
Syracuse	Onandago Historical Association	George G. Foyer, president
Do.	Syracuse Museum of Fine Arts	Fernando A. Carter, director
Do.	Syracuse University, Museum of Natural History	Charles W. Hargitt, director
Troy	Rensselaer Polytechnic Institute	John M. Clark, director
Utica	Oneida Historical Society	George Fenton, curator
Waterloo	Waterloo Library and Historical Society	Lulu M. Clark, librarian
Watertown	Jefferson County Historical Society	
West Point	U. S. Military Academy, Ordnance Museum	Major Charles G. Mettler, curator

NORTH CAROLINA

Chapel Hill	University of North Carolina Museum	
Durham	Trinity College Museum	Bert Cunningham, curator
Do.	Trinity College Historical Commission	D. H. Hill, secretary
Raleigh	North Carolina Hall of History	Fred A. Olds, director
Do.	North Carolina State Museum	H. H. Brimley, curator
Tryon	Green Museum	
Do.	Polk County Museum	Mrs. George E. Morton

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NORTH DAKOTA		
Agricultural College	North Dakota Agricultural College Museum	Chairman, Museum Committee
Bismarck	State Historical Society Museum	
Fargo	North Dakota Art Association	Mrs. M. D. Rindlaub, director
University	University of North Dakota Museum	E. J. Babcock, director
OHIO		
Akron	Zoological Park	
Berea	Baldwin-Wallace College, Herman Herzer Museum	John Blocher, curator
Canton	Zoological Park	
Cincinnati	Cincinnati Museum	J. H. Gest, director
Do.	Cincinnati Society of Natural History	Ralph Dury, director
Do.	Cuvier Press Club Museum	Charles Dury, curator
Do.	Historical and Philosophical Society of Ohio	Joseph Wilby, president
Do.	Lloyd Library and Museum	Curtis Gates Lloyd, owner
Do.	Ohio Mechanics Institute, Industrial Museum	John F. Faig, president
Do.	University of Cincinnati Museum	N. M. Fenneman, chairman
Cleveland	Case School, Natural History Museum	Dr. Comstock, curator
Do.	Case School, Museum of Geology and Mineralogy	Frank R. Van Horn
Do.	The Cleveland Museum of Art	Frederic Allen Whiting, director
Do.	The Cleveland Museum of Natural History	Paul Marshall Rea, director
Do.	The Educational Museum of the Cleveland Public Schools (Cleveland School of Education)	W. M. Gregory, director
Do.	The Historical Society of Cleveland and the Western Reserve	Wallace H. Cathcart, director
Do.	Nela Park Historical Room	L. C. Kent, director
Do.	Western Reserve Medical School, Hamann Museum of Comparative Anthropology and Anatomy	T. Wingate Todd, director
Do.	Western Reserve University, Adelbert College, Museum	F. H. Herrick, in charge
Do.	Zoological Park	
Columbus	Columbus Gallery of Fine Arts	William M. Hekking, director
Do.	Ohio State Archaeological and Historical Society	William C. Mills, curator
Do.	Ohio State University Geological Museum	J. E. Carman, curator
Dayton	Dayton Public Library and Museum	Charles L. Sullivan, curator
Delaware	Ohio Wesleyan University Museum	Lewis G. Westgate, curator
Fremont	Sandusky County Pioneer and Historical Association, Birchard Library	Lucy Keeler, secretary
Greenville	Museum of Carnegie Library	Mrs. I. G. Katzenberger, curator
Hiram	Hiram College Museum	George H. Colton, curator
Norwalk	Firelands Historical Society	Corice C. Pearl, curator
Oberlin	Oberlin College, Geological and Geographical Museum	George H. Hubbard, director
Do.	Oberlin College, Dudley P. Allan Memorial Art Museum	Clarence Ward, director
Do.	Oberlin College, Olney Art Collection	Mrs. A. A. Wright, custodian

Location	*Museum or Institution controlling it*	*Director or person actively in charge*
Oberlin	Oberlin College, Zoological and Anthropological Museum	Lynds Jones, curator
Springfield	Clark County Historical Society	H. W. Rayner, secretary
Tiffin	Heidelberg University Museum	M. E. Kleckner, curator
Toledo	Toledo Museum of Art	George M. Stevens, director
Yellow Springs	Antioch College Museum	Allyn C. Swinnerton, director
Youngstown	Butler Art Institute	Joseph G. Butler, Jr., president
OKLAHOMA		
Bacone	Bacone College, Templeton Museum	B. D. Weeks, president
Oklahoma	Oklahoma Historical Society	Joseph B. Thoburn, secretary
OREGON		
Corvallis	Oregon Agricultural College Museum	Nathan Fasten, curator
Eugene	University of Oregon, Condon Geological Museum	Earl L. Packard, curator
Portland	Oregon Academy of Sciences	
Do.	Oregon Historical Society	
Do.	Portland Art Association, Museum of Art	Anna B. Crocker, curator
Do.	City Free Museum	C. F. Wiegand, curator
Do.	Zoological Park	
PENNSYLVANIA		
Bethlehem	Lehigh University, Geological Museum	Benjamin L. Miller
Bradford	McKean County Historical Society	Grace Steele, curator
Bryn Mawr	Bryn Mawr College Museum	C. A. Reeds, director
Doylestown	Bucks County Historical Society	C. A. Reeds, director
Easton	Lafayette College Museum	John H. McCrackin
Erie	Erie Public Museum	Mrs. Katharine B. Blake, curator
Frankford	Historical Society of Frankford	
Germantown	Site and Relic Society of Germantown	Edward Hocker, librarian
Gettysburg	Gettysburg College Museum	Edward S. Breidenbaugh
Harrisburg	Historical Society of Dauphin County	Liela A. Peay, secretary
Do.	Pennsylvania State Museum	G. P. Donehoo, director
Haverford	Haverford College Museum	
Meadville	Allegheny College Museum	C. A. Darling
Myerstown	Albright College Museum	George W. Walton
New Brighton	Merrick Free Art Gallery, Museum and Library	Frank A. Merrick, director
Nazareth	Moravian Historical Society Museum	William H. Vogler, librarian
Norristown	Historical Society of Montgomery County	William M. Gearhart, librarian
Do.	Regar Museum of Natural History	H. Severn Regar, curator
Philadelphia	Academy of Natural Sciences of Philadelphia	Witmer Stone, curator
Do.	American Entomological Society	Henry Skinner, curator
Do.	American Negro Historical Society	George W. Michell, corr. secy.
Do.	Boy Scouts' Museum	E. U. Goodman
Do.	Drexel Institute Museum	J. P. Ryder, librarian
Do.	Historical Society of Pennsylvania	John W. Jordan, curator
Do.	Independence Hall and National Museum	Wilfred Jordan, curator
Do.	Library and Museum of the Grand Lodge of F. and A. M. of Pennsylvania	J. E. B. Buckingham, librarian and curator

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Philadelphia	Numismatic and Antiquarian Society of Philadelphia	F. D. Laugenheim, curator
Do.	Pennsylvania Academy of the Fine Arts	John F. Lewis, president
Do.	The Pennsylvania Museum (Memorial Hall, Fairmont Park)	Samuel W. Woodhouse, acting director
Do.	The Philadelphia Commercial Museum	W. P. Wilson, director
Do.	Presbyterian Historical Society, Museum and Gallery (Witherspoon Building)	Afred P. Smith, honorary curator
Do.	School of Industrial Art	Howard F. Stratton, director
Do.	University of Pennsylvania, The University Museum	G. B. Gordon, director
Do.	University of Pennsylvania, Laboratory of Comparative Pathology and Museum	Herbert Fox, director
Do.	Wagner Free Institute of Science	John G. Rothermel, supt.
Do.	Zoological Society of Philadelphia	Herbert Fox, curator
Pittsburgh	Carnegie Institute, Department of Fine Arts	Homer Saint-Gaudens, director
Do.	Carnegie Museum	Douglas Stewart, director
Do.	University of Pittsburgh Museum	
Do.	Zoological Park	
Pottsville	Historical Society of Schuylkill County.	Edith Patterson, librarian
Reading	Historical Society of Berks County	Cyrus T. Fox, secretary
Do.	Reading Public Museum	Levi W. Mengel, director
Scranton	Everhart Museum of Natural History Science and Art	R. N. Davies, curator
Do.	Zoological Park	
South Bethlehem	Lehigh University Museum	
State College	Pennsylvania State College, School of Mines Museum	E. A. Holbrook, dean
Swarthmore	Swarthmore College Museum	Spencer Totter, director
Titusville	Drake Museum	E. C. Bell, secretary
Valley Forge	Valley Forge Museum of American History	Rev. W. Herbert Burk, curator
Warren	Warren Academy of Sciences, Randall Museum	Edward Lindsey, director
Washington	Washington and Jefferson College Museum	Fanny E. Lowes, librarian
Do.	Washington County Historical Society	Jane S. Hall, secretary
West Chester	Chester County Historical Society	Alice Cochran, curator
Do.	West Chester State Normal School Museum	Alice Cochran, custodian
Wilkes-Barre	Wyoming Historical and Geological Society	Frances Dorrance, secretary
Williamsport	The James V. Brown Library and Lycoming Historical Society	O. R. Howard Thomson, librarian
York	Historical Society of York County	George R. Prowell, curator
RHODE ISLAND		
Barrington	Barrington Historic-Antiquarian Society	Emma S. Bradford, librarian
Kingston	Rhode Island State College Museum	John Barlow, in charge
Newport	Newport Historical Society	Lloyd Minturn Mayer, librarian
Pawtucket	Zoological Park	
Providence	Annmary Brown Memorial	Margaret B. Stillwell, curator
Do.	Brown University, Archeology Museum	John Shepley, curator
Do.	Brown University, Herbarium	Walter H. Snell, curator
Do.	Park Museum (Roger Williams Park)	Marie E. Gaudette, acting curator

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Providence	Rhode Island Historical Society	Howard M. Chapin, librarian
Do.	Rhode Island School of Design	L. Earle Rowe, director
Do.	Zoological Park	
Warren	Warren Antiquarian Society	Rev. Joseph Hutcheson, president
SOUTH CAROLINA		
Charleston	Carolina Art Association, Gibbes Art Gallery	T. R. Waring, secretary
Do.	The Charleston Museum	Laura M. Bragg, director
Do.	Colonial Dames, Old Powder Magazine	Mrs. C. Albert Hall, regent
Do.	United Daughters of the Confederacy, Charleston Chapter, Confederate Museum	Martha B. Washington, president
Clinton	Thornwell Orphanage Museum	L. Ross Lynn, president
Columbia	University of South Carolina Museum	
Greenville	Furman University Museum	George A. Buist, curator
Newberry	Newberry College, Sifley Museum	James C. Kinard, in charge
SOUTH DAKOTA		
Pierre	South Dakota State Historical Museum	Doane Robinson, curator
Rapid City	South Dakota School of Mines	C. C. O'Hara prof. in charge
Vermillion	University of South Dakota, State Geological Museum	Freeman Ward, curator and state geologist
TENNESSEE		
Chattanooga	Zoological Park	
Harriman	Public Museum	Mrs. Stella M. Denny, founder
Lebanon	Cumberland University Museum	John Royal Harris, librarian
Memphis	Brooks Memorial Art Gallery	Valerie Farrington, director
Do.	Cossitt Library Museum Association	Lida Speed, in charge
Do.	Memphis Art Association	Florence M. McIntyre, corr. secy.
Do.	Zoological Park	
Nashville	Nashville Art Association	Mrs. J. C. Bradford, president
Do.	Tennessee Historical Society	A. P. Foster, secretary
Do.	Vanderbilt University Museum	L. C. Glenn, director
Do.	Walden College Museum	T. R. Davis, in charge
Do.	Zoological Park	
TEXAS		
Austin	Elizabeth Ney Museum	Emma Burleson, custodian
Do.	University of Texas, Museum of Economic Geology	J. A. Udden, director
Dallas	Dallas Art Association	Mrs. George K. Meyer, president
Fort Worth	Fort Worth Museum of Art	Mrs, Charles Scheuber, secretary
Houston	Houston Museum and Scientific Society	C. L. Brock, director
Do.	Houston Art League	Mrs. H. B. Fall, president
San Antonio	Scientific Society of San Antonio	Edward W. Heusinger, director
Do.	Zoological Park	
Waco	Baylor University Museum	John Kern Strecker, curator
UTAH		
Salt Lake City	Deseret Museum	James E. Talmage, president and curator

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Salt Lake City	Utah Art Institute	Alice M. Horne, secretary
Do.	University of Utah Museum	Andrew A. Kerr, curator
VERMONT		
Burlington	University of Vermont Museum	G. H. Perkins, curator
Montpelier	Vermont Historical Society, Historical Antiquarian Museum	Herbert W. Denio, librarian
Do.	Vermont State Museum	George H. Perkins, curator
St. Johnsbury	The Fairbanks Museum of Natural Science	Mabel A. Shields, curator
Westfield	Hitchcock Memorial Museum	Mrs. Emma Miller, secretary
VIRGINIA		
Lexington	Washington and Lee University Museum	Henry D. Campbell, curator
Norfolk	Zoological Park	
Richmond	Confederate Museum (White House of the Confederacy)	Susie B. Harrison, house regent
Do.	State Museum of Agriculture	G. W. Koiner, commissioner of agriculture
Do.	University of Richmond Museum	Garnet Ryland, curator
Do.	The Valentine Museum	E. V. Valentine, president
Do.	Virginia Historical Society	W. G. Stanard, corr. secy.
Do.	Virginia State Library (State Capitol)	
University	University of Virginia, Lewis Brooks Museum	Thomas L. Watson, director
WASHINGTON		
Pullman	State College of Washington, Charles R. Conner Museum	W. T. Shaw, curator
Seattle	Seattle Fine Arts Society	R. H. Parsons, president
Do.	University of Washington, State Museum	F. S. Hall, director
Do.	Washington State Art Association, Museum of Arts and Sciences	George L. Berg, secretary-director
Do.	Zoological Park	
Spokane	Spokane Museum of Eastern Washington Historical Society	T. A. Bonser, curator
Do.	Zoological Park	
Tacoma	Ferry Museum	W. A. Bonney, curator
Do.	Tacoma Academy of Science	
Do.	Zoological Park	
WEST VIRGINIA		
Morgantown	West Virginia University Museum	
WISCONSIN		
Appleton	Lawrence College Museum	Rufus M. Bragg, curator
Ashland	Ashland Public Schools	
Baraboo	Sauk County Historical Society	H. E. Cole, president
Beloit	Beloit College, Logan Museum	George L. Collie, curator
Darlington	Lafayette County Historical Society	P. H. Conley, president
Green Bay	Kellog Public Library	Deborah B. Martin, librarian
La Crosse	LaCrosse Normal School Museum	Albert H. Sanford, custodian

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Madison	State Historical Museum of Wisconsin	Charles E. Brown, chief
Do.	University of Wisconsin, Zoological Museum	M. F. Guyer, in charge
Milton	Milton College Museum	F. G. Hall, director
Milwaukee	Layton Art Gallery	Charlotte R. Patridge, curator
Do.	Milwaukee Art Institute	Dudley Crafts Watson, director
Do.	Milwaukee Downer College, Greene Memorial Museum	Alice L. Thomas, curator
Do.	Milwaukee State Normal School Museum	William H. Atwood, curator
Do.	Public Museum of the City of Milwaukee	S. A. Barrett, director
Do.	South Milwaukee Museum	Mrs. Ellen F. Butterfield, president
Do.	Zoological Park	
New London	The New London Public Museum	Francis S. Dayton, asst. curator
St. Francis	St. Francis Seminary, Slazmann Museum	Thomas M. Schmitz, curator
WYOMING		
Laramie	University of Wyoming, Museum	S. H. Knight, in charge
Yellowstone National Park	National Park Service Museum	Horace M. Albright, superintendent

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ALASKA		
Juneau	Alaska Historical Library and Museum	Rev. Andrew P. Kashevaroff, curator
Sitka	Alaska District Historical Library and Museum	Gov. Walter E. Clark, custodian
Do.	The Sheldon Jackson Museum	Presbyterian Board of Missions
HAWAII		
Honolulu	Bernice Pauahi Bishop Museum	Herbert E. Gregory
Do.	Board of Commissioners of Agriculture and Forestry	
Do.	Damon Private Museum	S. M. Damon, owner

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